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A SACRED TRILOGY

WRITTEN AND COMPOSED BY

France
CHARLES GOUNOD.

THE VOCAL SCORE, WITH PIANOFORTE ACCOMPANIMENT, ARRANGED FROM
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" scarlet cloth, 7s. 6d.

LONDON & NEW YORK
NOVELLO, EWER AND CO.

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SA SAINTÉ

LE PAPE LÉON XIII.

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PREFACE.

THIS work is the continuation of my sacred trilogy "The Redemption." It will perhaps be asked why, in the title, I have placed death before life. It is because in the order of eternal things death precedes life, although in the order of temporal things life precedes death. Death is only the end of that existence which dies each day; it is only the end of a continual "dying." But it is the first moment, and, as it were, the birth, of that which dies no more. I cannot here enter into a detailed analysis of the different musical forms which express the meaning and idea of this work. I do not wish to expose myself to the reproach either of pretension or of subtlety. I shall therefore confine myself to pointing out the essential features of the ideas I have wished to express; that is to say, the tears which death causes us to shed here below; the hope of a better life; the solemn dread of unerring Justice; the tender and filial trust in eternal Love. Among those musical forms of which the reiteration through the work is most to be noticed, I shall call special attention to the following:—



which expresses the terror inspired by the sense of the inflexibility of Justice, and, in consequence, by that of the anguish of punishment. This melodic form, which is employed both in ascending and descending order, presents a sequence of three major seconds. Its sternness gives expression both to the sentences of Divine Justice, and the sufferings of the condemned, and is found in combination throughout the whole work with melodic forms which express sentiments altogether different, as in the "Sanctus" and the "Pie Jesu," in the Requiem, which forms the first part.



This second melodic form, that of sorrow and tears, is transformed, by the use of the major key, and the alteration of a single note, into the expression of consolation and joy.



expresses the happiness of the blessed.

Lastly, the following melodic form, which, by means of threefold superposition, results in the interval of an augmented fifth, announces the awakening of the dead at the terrifying call of the angelic trumpets, of which St. Paul speaks in one of his Epistles to the Corinthians.



These few explanations will suffice, I think, to guide the listener, above all if he is helped by having the work before him, through the numerous musical combinations in which these different melodic forms appear.

It only remains for me to lay the respectful homage of my veneration and profound gratitude at the feet of the eminent Pontiff, his Holiness Pope Leo XIII., who has done me the supreme honour of accepting the dedication of a work of which the highest claim to distinction will be to have been placed under such patronage.

MORS ET VITA.

PARS PRIMA.—MORS.

PROLOGUS.

Horrendum est incidere in manus Dei viventis.

VOX JESU.

SOLO.

Ego sum Resurrectio et Vita. Qui credit in Me, etiamsi mortuus fuerit, vivet; et Ego resuscitabo eum in novissimo die.

CORO.

Ego sum Resurrectio et Vita. Qui credit in Me, etiamsi mortuus fuerit, vivet; et Ego resuscitabo eum in novissimo die.

REQUIEM.

No. 1A.—INTROIT ET KYRIE.

CORO.

Requiem æternam dona eis, Domine: et lux perpetua luceat eis.

SOLO & CORO.

Te decet hymnus, Deus, in Sion, et Tibi reddetur votum in Jerusalem.

Exaudi orationem meam. Ad Te omnis caro veniet.

Requiem æternam dona eis, Domine: et lux perpetua luceat eis.

Kyrie, eleison. Christe, eleison. Kyrie, eleison.

No. 1B.—DUE CORI.

A custodiâ matutinâ usque ad noctem, speret Israel in Domino; quia apud Dominum misericordia; et copiosa apud Eum redemptio. Et ipse redimet Israel ex omnibus iniquitatibus ejus.

FIRST PART.—DEATH.

PROLOGUE.

A fearful thing, to fall into the hands of God ever-living!

THE VOICE OF JESUS.

SOLO.

I am the Resurrection and the Life. The man that believeth in Me, although he die, yet shall he live; and I will raise him up at the last day.

CHORUS.

I am the Resurrection and the Life. The man that believeth in Me, although he die, yet shall he live; and I will raise him up at the last day.

REQUIEM.

No. 1A.—INTROIT AND KYRIE.

CHORUS.

Rest and peace eternal, Lord, in mercy give to them: let light perpetual lighten them alway.

SOLO AND CHORUS.

Thou, God, art praised in Sion; to Thee is the vow performed in Jerusalem.

O hear Thou my supplication. All flesh cometh unto Thee, O God.

Rest and peace eternal, Lord, in mercy give to them: let light perpetual lighten them alway.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

No. 1B.—DOUBLE CHORUS.

From the morning watch till the evening, trust thou, Israel, upon the Lord; for with Him is mercy found, and loving-kindness; and with the Lord also is plenteous redemption; and He Himself will save Israel from all his sins and his iniquities freely.

No. 2.—CORO.

Dies iræ, dies illa,
Solvat sæclum in favillâ,
Teste David cum Sibyllâ.

Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante Thronum.

Mors stupebit, et Natura,
Cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Judex ergo cum sedebit,
Quidquid latet apparebit;
Nil inultum remanebit.

No. 8A.—QUARTETTO & CORO.

Quid sum, miser, tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Rex tremendæ majestatis,
Qui salvandos salvas gratis,
Salva me, Fons pietatis.

Recordare, Jesu pie,
Quod sum causa Tuæ viæ,
Ne me perdas illâ die.

No. 8B.—SOLO & CORO.

Felix culpa, quæ talem meruit habere
Redemptorem.

No. 4.—DUO & CORO.

Quærens me, sedisti lassus,
Redemisti, crucem passus;
Tantus labor non sit cassus.

Iuste Judex ultionis,
Donum fac remissionis,
Ante diem rationis.

No. 5.—QUARTETTO & CORO.

Ingemisco tanquam reus,
Culpâ rubet vultus meus,
Supplicanti parce, Deus.

No. 2.—CHORUS.

* Day of anger, day of mourning,
Earth to ashes shall be turning;
Thus from prophets are we learning.

O what dread on man attendeth,
When the righteous Judge descendeth,
On whose sentence all dependeth!

Wondrous sound the trumpet flingeth,
Through earth's sepulchres it ringeth,
All before the Throne it bringeth.

Death and Nature both are quaking,
All Creation is awaking,
At the judgment answer making.

Then brought forward is the writing,
All things bygone now reciting,
And us sinners now indicting.

Comes the Judge then, and is seated;
Each thing secret is repeated;
Just repayment is completed.

No. 8A.—QUARTET AND CHORUS.

Ah! what shall we then be pleading,
Who for us be interceding,
When the just are mercy needing?

King of majesty tremendous,
Who dost free salvation send us,
Fount of love, do Thou befriend us.

Think, kind Jesus, our salvation
Caused Thy wondrous Incarnation;
Nor adjudge us reprobation.

No. 8B.—SOLO AND CHORUS.

Happy are we, with such a Saviour fulfilling
our redemption.

No. 4.—DUET AND CHORUS.

Faint and worn, Thou yet hast sought us,
By Thy suffering Thou hast bought us;
Is such mercy vainly brought us?

Righteous Judge of retribution,
Grant Thy gift of absolution,
That we come not to confusion.

No. 5.—QUARTET AND CHORUS.

Lord, for anguish hear us moaning,
Shameful error see us owning,
Spare Thy suppliants deeply groaning.

* The translation of this hymn is based upon the well-known English Version by the late Dr. Irons.

Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meæ non sunt dignæ,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

No. 6.—SOLO.—*Tenore.*

Inter oves locum præsta,
Et ab hædis me sequestra,
Statuens in parte dextrâ.

No. 7.—CORO & QUARTETTO.

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum, quasi cinis ;
Gere curam mei finis.

No. 8.—CORO & SOLI.

Lacrymosa dies illa,
Quâ resurget ex favillâ
Judicandus homo reus.
Huic ergo parce, Deus.

Pie Jesu Domine,
Dona eis requiem sempiternam.

No. 9.—OFFERTORIUM.

Domine Jesu Christe, Rex Gloriæ, libera
animas omnium fidelium defunctorum de pœnis
infernîs, et de profundo lacu ; libera eas de ore
leonis, ne absorbeat eas Tartarus ; ne cadant in
obscurum.

SOLO.—*Soprano.*

Sed signifer sanctus Michael repræsentet eas
in lucem sanctam,

CORO.

Quam olim Abrahamæ promisisti, et semini
ejus.

CORO.

Hostias et preces Tibi, Domine, laudis offeri-
mus : tu suscipe pro animabus illis, quarum
hodie memoriam facimus. Fac eas, Domine,
de morte transire ad vitam, quam olim Abrahamæ
promisisti, et semini ejus.

No. 10.—SOLO (*Tenore*) & CORO.

Sanctus, sanctus, sanctus, Dominus Deus
Sabaoth. Pleni sunt Cœli et Terra gloriâ Tuâ.
Hosanna in excelsis.

Thou to Mary pardon gavest,
Thou the contrite freely savest,
Us to rescue still Thou cravest.

Worthless are our prayers and sighing,
Yet, good Lord, in grace complying,
Grant we know not fires undying.

No. 6.—SOLO.—*Tenor.*

With the faithful deign to place us,
Nor as faithless now abase us ;
To Thy side vouchsafe to raise us.

No. 7.—CHORUS AND QUARTET.

While the wicked are confounded,
Doomed to flames of woe unbounded,
Call us, Lord, by saints surrounded.

Lowly kneel we in submission,
See, like ashes, our contrition ;
Feel and care for our condition.

No. 8.—CHORUS AND SOLOS.

Day of weeping, day of mourning,
When from ashes Man returning,
Unto judgment must prepare him.
God, in mercy spare, O spare him.

Mighty Saviour, Jesu blest,
Give him endless peace and rest.

No. 9.—OFFERTORY.

O Lord Jesus Christ, King of Glory, keep
Thou free the souls of all Thy faithful servants,
departing this life, from the pains of hell, and
from the lake that burneth ; them do Thou
deliver from the mouth of the lion, that by
hell they be not swallowed ; that they fall not
into darkness.

SOLO.—*Soprano.*

But, Lord, do Thou bring them evermore to
the light eternal,

CHORUS.

Which once to Abraham Thou didst promise,
and Abraham's children.

CHORUS.

Sacrifice of prayer and praise we offer Thee,
O Lord : accept us, Lord, through Jesus Christ
our Saviour. Grant that we, and all Thy
servants everywhere, may pass from death to
life, which once to Abraham Thou didst pro-
mise, and Abraham's children.

No. 10.—SOLO (*Tenor*) AND CHORUS.

Holy, holy, holy, Lord God of hosts. Full is
the Heaven, full is the Earth, of Thy glory.
Hosanna in the highest.

No. 11.—QUARTETTO.

Pie Jesu, Domine, dona eis requiem sempiternam. Amen.

No. 12.—SOLO (*Soprano*) & CORO.

Agnus Dei, Qui tollis peccata mundi, dona eis requiem.

CORO.

Lux æterna luceat eis, Domine, cum sanctis Tuis, in æternum; quia pius es.

Requiem æternam dona eis, Domine, et lux perpetua luceat eis.

EPILOGUS.

PARS SECUNDA.— JUDICIUM.

SOMNUS MORTUORUM.

No. 1.—PRELUDIO.

No. 2.—TUBÆ AD ULTIMUM JUDICIUM.

No. 3.—RESURRECTIO MORTUORUM.

SOLO.—*Baritono*.

Cum autem venerit Filius Hominis in majestate Suâ, et omnes angeli cum Eo, tunc sedebit super sedem majestatis Suæ.

JUDEX.

No. 4.—CORO.

Sedenti in Throno, et Agno, benedictio, et honor, et gloria, et potestas, in sæcula sæculorum.

JUDICIUM ELECTORUM.

No. 5.—SOLO.—*Baritono*.

Et congregabuntur ante Eum omnes gentes; et separabit eos ab invicem, sicut pastor segregat oves ab hædis: et statuet oves quidem a dextris, hædos autem a sinistris.

No. 11.—QUARTET.

Mighty Saviour, Jesu blest,
Give them endless peace and rest. Amen.

No. 12.—SOLO (*Soprano*) AND CHORUS.

Lamb of God, that takest away our sins,
grant them Thy peace.

CHORUS.

Lord, for ever let light eternal lighten them,
with all Thy saints, for Thou art merciful.

Rest and peace eternal, Lord, in mercy give
to them: let light perpetual lighten them
always.

EPILOGUE.

SECOND PART.—THE JUDGMENT.

THE SLEEP OF THE DEAD.

No. 1.—PRELUDE.

No. 2.—THE TRUMPETS AT THE LAST JUDGMENT.

No. 3.—THE RESURRECTION OF THE DEAD.

SOLO.—*Baritone*.

But when the Son of Man shall come in His glory, and all the holy angels with Him, then shall He sit upon the throne of His glory.

THE JUDGE.

No. 4.—CHORUS.

To God high enthroned, and to the Lamb,
be salvation, and honour, and glory, and
thanksgiving, for ever and for ever.

THE JUDGMENT OF THE ELECT.

No. 5.—SOLO.—*Baritone*.

Before Him, for judgment, shall be gathered
all the nations; and one from another shall He
sunder them, as a shepherd doth sheep and
goats set asunder: and He shall set the sheep on
His right hand, but the goats on the left hand.

Tunc dicet Rex his qui a dextris Ejus sunt :
Venite, benedicti Patris Mei, possidete paratum
vobis regnum a constitutione mundi.

SOLO.—*Soprano.*

Beati qui lavant stolas suas in Sanguine
Agni.

No. 5A.—CORALE.

In memoriâ eternâ erit justus ; ab auditione
malâ non timebit.

JUDICIUM REJECTANEORUM.

No. 6.—SOLO.—*Baritono.*

Tunc dicet his qui a sinistris Ejus sunt :

CORO.

Discedite a Me, maledicti, in ignem æter-
num, qui paratus est Diabolo et angelis ejus.
Nescio vos, unde sitis.

SOLO.—*Baritono.*

Et dicent intra se :

CORO.

Ergo erravimus a viâ veritatis.

PARS TERTIA.—VITA.

VISIO SANCTI JOANNIS.

No. 1.—SOLO.—*Baritono.*

Et vidi Cælum novum, et Terram novam,
primum enim Cælum et prima Terra abierunt.
Et Mare jam non est.

JERUSALEM CŒLESTIS.

No. 2.—SOLO.—*Baritono.*

Et ego Joannes vidi sanctam civitatem,
Jerusalem novam, descendentem de cælo a
Deo, paratam sicut sponsam ornatam viro suo.

Then shall the King say unto them upon His
right hand, Come, ye that are blessed of My
Father, inherit the Kingdom for you prepared
since this world had its first foundation.

SOLO.—*Soprano.*

The righteous shall enter into glory eternal.

No. 5A.—CHORAL.

In remembrance everlasting are the right-
eous, and their memory is blessed.

THE JUDGMENT OF THE REJECTED.

No. 6.—SOLO.—*Baritone.*

Then shall the King say unto them upon
His left hand :

CHORUS.

Depart from Me, ye cursed, to fire everlast-
ing, to the fire which is prepared for the Devil
and his angels. I know you not, whence ye
are.

SOLO.—*Baritone.*

And then shall they confess :

CHORUS.

Truly we went astray from the way of the
righteous.

THIRD PART.—LIFE.

THE VISION OF SAINT JOHN.

SOLO.—*Baritone.*

I saw a new Heaven and a new Earth, for
the first Heaven and the first Earth were passed
away. And the Sea, too, was no more.

HEAVENLY JERUSALEM.

No. 2.—SOLO.—*Baritone.*

And I John beheld the holy city, new
Jerusalem, coming down out of Heaven from
God, made ready as a bride adorned for her
husband.

No. 3.—CORO.

Sanctus Dominus Deus omnipotens, Qui erat,
et Qui est, et Qui venturus est.

VOX MAGNA IN CŒLO.

No. 4.—SOLO.—*Baritono.*

Et audiui vocem magnam de Throno, dicen-
tem :

CORO.

Ecce, tabernaculum Dei cum hominibus, et
habitabit cum eis, et ipsi populus Ejus erunt,
et Ipse Deus cum eis erit eorum Deus.

LACRYMÆ, DOLOR, MORS, AMPLIUS
NON EXSTABUNT.

No. 5.—QUARTETTO.

Et absterget Deus omnem lacrymam ab
oculis eorum. Et mors ultra non erit, neque
luctus neque clamor, neque dolor erit ultra ;
quia prima abierunt.

ECCE, OMNIA NOVATA !

No. 6.—SOLO.—*Baritono.*

Et dixit Qui sedebat in Throno :

CORO.

Ecce, nova facio omnia.

SOLO.—*Baritono.*

Et dixit mihi : Scribe, quia hæc verba fide-
lissima sunt et vera.

CORO.

Et dixit mihi : Factum est.

No. 7.—CORO CELESTE.

Ego sum Alpha et Omega, initium et finis.
Ego sitienti dabo de fonte aquæ vivæ gratis.
Qui vicerit possidebit hæc ; et ero illi Deus,
et erit ille Mihi filius. Ecce, tabernaculum
Dei cum hominibus, et habitabit cum eis.

GRAN CORO.

Ecce tabernaculum Dei cum hominibus, et
habitabit cum eis, et ipsi populus Ejus erunt,
et Ipse Deus cum eis erit eorum Deus.

No. 8.—CORO.

Hosanna in excelsis Deo !

No. 3.—CHORUS.

Holy, O Lord God omnipotent, Which wert,
and Which art, and Which art to come.

A GREAT VOICE IN HEAVEN.

No. 4.—SOLO.—*Baritone.*

And I heard a great voice from the Throne,
thus saying :

CHORUS.

Lo, the tabernacle of God is with men, and
He will dwell with them, and they shall be
His people, and God Himself shall be with
them, and shall be their God.

TEARS, SORROW, DEATH, SHALL BE
NO MORE.

No. 5.—QUARTET.

Yea, and God Almighty then will wipe away
all tears from off their faces. And death shall
be no more, neither mourning, neither crying,
neither shall there be any sorrow ; for the first
things are passed away.

LO, ALL THINGS MADE NEW !

No. 6.—SOLO.—*Baritone.*

Then said He, on the Throne that was
seated :

CHORUS.

Lo, all things I make new.

SOLO.—*Baritone.*

And unto me He said : Write thou, because
these sayings are true and faithful.

CHORUS.

And unto me He said : Done are they.

No. 7.—CELESTIAL CHORUS.

I am Alpha and Omega, the beginning and
the end. I will give unto him that is athirst
of the fountain of the water of life freely. He
that overcometh shall inherit these things, and
I will be his God, and he shall be My son.
Lo, the tabernacle of God is with men, and
He will dwell with them.

GRAND CHORUS.

Lo, the tabernacle of God is with men, and
He will dwell with them, and they shall be
His people, and God Himself shall be with
them, and He shall be their God.

No. 8.—CHORUS.

Hosanna in the highest places !

PARS PRIMA.—MORS.

PROLOGUS.

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PARS PRIMA.—MORS.

PROLOGUS.

Andante maestoso. ♩ = 40.

p *Ped.* *

COO. SOPRANI.
ALTI.
TENORI.
BASSI.

Hor - ren - dum est in - ci - de-re in ma - nus

f

De - i vi - ven - tis,

De - i vi - ven - tis,

De - i vi - ven - tis,

De - i vi - ven - tis,

f *dim.* *p* *pp*

hor - ren - dum est in - ci - de - re in

hor - ren - dum est in - ci - de - re in

hor - ren - dum est in - ci - de - re in

hor - ren - dum est in - ci - de - re in

ma - nus De - i vi - ven - tis, ...

ma - nus De - i vi - ven - tis, ...

ma - nus De - i vi - ven - tis, ...

ma - nus De - i vi - ven - tis, ...

hor - ren - dum est in -

hor - ren - dum est in -

hor - ren - dum est in -

hor - ren - dum est in -

hor - ren - dum est in -

hor - ren - dum est in -

ci - de-re in ma - nus De - i vi - ven - tis.

ci - de-re in ma - nus De - i vi - ven - tis.

ci - de-re in ma - nus De - i vi - ven - tis.

ci - de-re in ma - nus De - i vi - ven - tis.

ff *dim.* *p* *pp* *p*

sempre p *ff* *Ped.* *

Vox Jhu.

E - go sum Re - sur - rec - ti -

pp *p* *Ped.*

- o et Vi - ta Qui cre - dit in Me, e - ti - am - si

pp 3

* Ped. * Ped. * Ped.

mor - tu - us fu - e - rit, vi - vet; et E -

pp 3

* Ped. * Ped. * Ped.

- go . . . re - sus - ci - ta - bo e - um in no -

pp 3

* Ped. * Ped. *

- vis - si - mo di - e

pp 3 *pp* 3

Ped. * Ped. * Ped. *

ALTI.

TENORI.

BASSI.

E - go sum Re - sur - rec - ti - o et Vi - ta.

E - go sum Re - sur - rec - ti - o et Vi - ta.

E - go sum Re - sur - rec - ti - o et Vi - ta.

E - go sum Re - sur - rec - ti - o et Vi - ta.

Ped.

* Ped. *

Ped.

Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

Qui cre - dit in Me, e - ti - am - si mor - tu - us fu -

Ped.

e - rit, vi - vet; . . . et E -

e - rit, vi - vet; . . . et E -

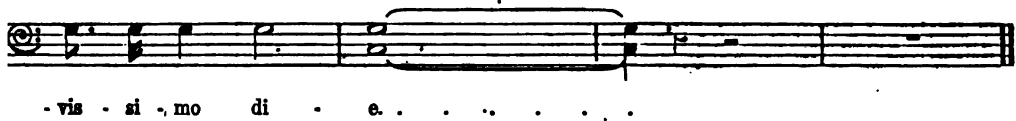
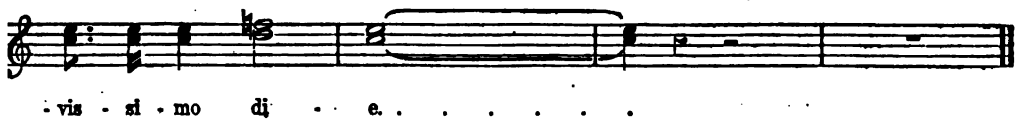
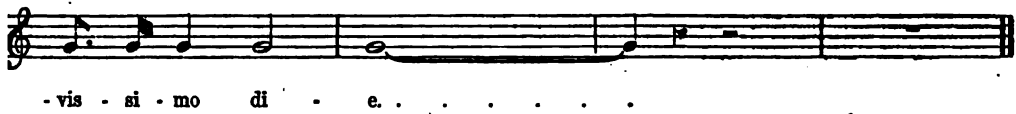
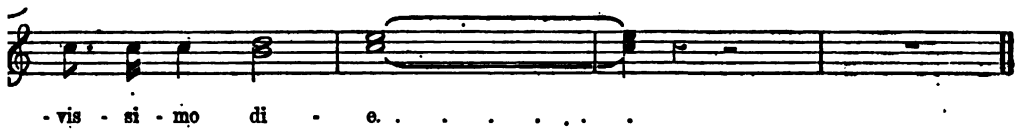
e - rit, vi - vet; . . . et E -

e - rit, vi - vet; . . . et E -

* Ped. *

Ped.

Ped.



REQUIEM.

No. 1A.

INTROIT ET KYRIE.

Adagio. $\text{♩} = 40.$

pp *Ped.* *

pp *Ped.* *

pp *Ped.* *

pp *Ped.* *

crec. *dim.* *pp*

A Andante. $\text{♩} = 40.$

pp

First system of piano accompaniment. The right hand features a melodic line with frequent accidentals and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *cres.* (crescendo) and *f* (forte).

Second system of piano accompaniment. The right hand continues the melodic development. The left hand has a more active role with chords and moving lines. Dynamics include *p* (piano), *cres.*, *cen - do.*, and *f*.

Third system of piano accompaniment. The right hand features a melodic line with frequent accidentals and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *dim.* (diminuendo), *p* (piano), and *Ped.* (pedal). A star symbol (*) is placed below the left hand.

B
CORO. SOPRANI.

Re - qui-em æ - ter - nam do-na e - is,

ALTI

Re - qui-em æ - ter - nam do-na e - is,

TENORI.

Re - qui-em æ - ter - nam do-na e - is,

BASSI.

Ra - qui-em æ - ter - nam do-na e - is,

B

Fourth system of piano accompaniment. The right hand features a melodic line with frequent accidentals and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *p* (piano), *cres.*, and *pp* (pianissimo).

Do - mi-ne, re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne:

Do - mi-ne, re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne:

Do - mi-ne, re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne:

Do - mi-ne, re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne:

p et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at.. *cres.*

p et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at.. *cres.*

p et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at.. *cres.*

p et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at.. *cres.*

p et lux per - pe - tu-a, et lux per - pe - tu-a lu - ce - at.. *cres.*

dim. e - is. *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

dim. e - is. *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

dim. e - is. *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

dim. e - is. *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

dim. e - is. *p* Re - qui-em æ - ter - nam *pp* do - na e - is,

Ped. *

Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e -

Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e -

Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e -

Do - mi-ne: et lux per - pe - tu-a lu - ce-at.. e -

C Poco più mosso, ma non troppo.

is. Re - qui - em . æ - ter

is. Re - qui - em . æ - ter

is. Re - qui - em . æ - ter

is. Re - qui - em . æ - ter

C Poco più mosso, ma non troppo. ♩ = 46.

Ped. * *Ped.* * *Ped.* *

nam do - na e - is, Do mi

nam do - na e - is, Do mi

nam do - na e - is, Do mi

nam do - na e - is, Do mi

Ped. * *Ped.* * *Ped.* *

ne: et lux per - pe - tu-a

ne: et lux per

ne: et lux per - pe - tu-a

ne: et lux per

lu - ce-at e - is, lu - ce-at

- pe - tu-a lu - ce-at e - is, lu - ce-at

lu - ce-at. e - is, lu - ce-at

- pe - tu-a lu - ce-at e - is, lu - ce-at

is.

is.

is.

is.

is.

is.

Ped. *

Senza lentezza.

D SOLO.

Te de - cet

SOLO.

Te de - cet

Senza lentezza.

p

p 3 3 3 3

Ped.

hym - nus, De - us, in Si - on, et Ti - bi red -

SOLO.

Te de - cet hym - nus in Si - on, et Ti - bi red -

hym - nus, De - us, in Si - on, et Ti - bi red -

SOLO.

Te de - cet hym - nus in Si - on, et Ti - bi red -

p 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

de - tur vot - um in Je - ru - sa - lem. . . Te de - cet

E Coro.

de - tur vot - um in Je - ru - sa - lem. . . Te de - cet

Coro.

de - tur vot - um in Je - ru - sa - lem. . . Te de - cet

de - tur vot - um in Je - ru - sa - lem. . .

p 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Ped. * *Ped.* *

hym - nus, De - us, in Si - on, et
 Te de - cet hym - nus in Si - on, et
 hym - nus, De - us, in Si - on, et
 Te de - cet hym - nus in Si - on, et

Ti - bi red - de - tur vot - um in Je - ru - sa -
 Ti - bi red - de - tur vot - um in Je - ru - sa -
 Ti - bi red - de - tur vot - um in Je - ru - sa -
 Ti - bi red - de - tur vot - um in Je - ru - sa -

cres. *dim.* *cres.* *dim.* *cres.* *dim.* *cres.* *dim.*

lem. Ex - au - di o - ra - ti - o - nem
 lem.
 lem.
 lem.

F Solo.

me am, ex au

Solo. Ex - au

Solo. Ex - au

Ex - au - di o - ra - ti - o - nem me

Ex - au

di o - ra - ti - o - nem me - am.

di o - ra - ti - o - nem me - am.

am, o - ra - ti - o - nem me - am.

di o - ra - ti - o - nem me - am.

G Coro.

Ad Te om - nis ca - ro ve - ni - et, . .

Ad Te om - nis ca - ro ve - ni - et, . .

Ad Te om - nis ca - ro ve - ni - et, . .

Ad Te om - nis ca - ro ve - ni - et, . .

G

f

p

ad Te om-nis ca-ro ve-ni-et,

ad Te om-nis ca-ro ve-ni-et,

ad Te om-nis ca-ro ve-ni-et,

ad Te om-nis ca-ro ve-ni-et,

dim. ad Te om-nis ca-ro ve-ni-et.

dim. ad Te om-nis ca-ro ve-ni-et.

dim. ad Te om-nis ca-ro ve-ni-et.

dim. ad Te om-nis ca-ro ve-ni-et.

H Solo. Re-qui-em æ-ter-nam do-na e-is, Do-mi-ne:

Solo. qui-em æ-ter-nam do-na e-is, o-mi-ne:

Solo. Re-qui-em æ-ter-nam do-na e-is, Do-mi-ne:

Solo. Re-qui-em æ-ter-nam do-na e-is, Do-mi-ne:

et lux per-pe-tu-a lu-ce-at e-is.

et lux per-pe-tu-a lu-ce-at e-is.

et lux per-pe-tu-a lu-ce-at e-is.

et lux per-pe-tu-a lu-ce-at e-is.

I Coro.

Ky-ri-e, e-le-i-son, Ky-ri-e, e-le-i-son,.

Ky-ri-e, e-le-i-son, Ky-ri-e, e-le-i-son,.

Ky-ri-e, e-le-i-son, Ky-ri-e, e-le-i-son,.

Ky-ri-e, e-le-i-son, Ky-ri-e, e-le-i-son,.

I

Ky-ri-e, e-le-i-son, e-le-i-son,.

Ped. molto. *f* dim. *p*

Ky-ri-e, e-le-i-son, e-le-i-son,.

Ky-ri-e, e-le-i-son, e-le-i-son,.

Ky-ri-e, e-le-i-son, e-le-i-son,.

Ky-ri-e, e-le-i-son, e-le-i-son,.

le i-son, Ky ri-e, Ky ri-e, e

le i-son, Ky ri-e, Ky ri-e, e

le i-son, Ky ri-e, Ky ri-e, e

le i-son, Ky ri-e, Ky ri-e, e

le i-son, Ky ri-e, Ky ri-e, e

le i-son, e-le i-son, e-le i-son, e-le i-son, e-le i-son, e-le i-son

le i-son, e-le i-son, e-le i-son, e-le i-son, e-le i-son, e-le i-son

le i-son, e-le i-son, e-le i-son, e-le i-son, e-le i-son, e-le i-son

le i-son, e-le i-son, e-le i-son, e-le i-son, e-le i-son, e-le i-son

le i-son, e-le i-son, e-le i-son, e-le i-son, e-le i-son, e-le i-son

e-le i-son, e-le i-son, e-le i-son, e-le i-son

e-le i-son, e-le i-son, e-le i-son, e-le i-son

e-le i-son, e-le i-son, e-le i-son, e-le i-son

e-le i-son, e-le i-son, e-le i-son, e-le i-son

e-le i-son, e-le i-son, e-le i-son, e-le i-son

No. 12. DUE CORI SENZA ACCOMPAGNAMENTO.—“A CUSTODIA MATUTINA USQUE
AD NOCTEM.”

Moderato maestoso. $\text{♩} = 54$

p

SOPRANI 1mo.

ALTI 1mo.

TENORI 1mo.

BASSI 1mo.

SOPRANI 2do.

ALTI 2do.

TENORI 2do.

BASSI 2do.

***f* Voci Soli.**

A cus - to - di -

A cus - to - di - a ma - tu -

A cus - to - di - a ma - tu - ti - nã . . . us - que ad

A cus - to - di - a ma - tu - ti - nã us - que ad

à ma - tu - ti - nâ . . . us - que ad noc - tem, . . .
 ti - nâ us . . . que ad noc - tem, ad noc - tem, . . .
 noc - tem, ad noc - tem, us - que ad noc - tem, . . .
 noc - tem, ad noc - tem, us - que ad noc - tem, . . .

A cus -

A cus - to - di - à ma - tu -
 - to di - à ma - tu - ti - nâ us - que ad noc - tem, us -
 A cus - to - di - à ma - tu - ti - nâ us - que ad
 A cus - to - di - à ma - tu -

spe - ret Is - ra -

spe - ret Is - ra -

spe - ret Is - ra -

spe - ret Is - ra -

ti - na us - que ad noc - tem, spe -

que ad noc - tem, ad noc - tem, spe -

noc - tem, us - que ad noc - tem, spe -

ti - na us - que ad noc - tem, spe -

el, spe - ret, spe - ret Is - ra - el in

el, spe - ret Is - ra - el, Is - ra - el in

el, spe - ret Is - ra - el, Is - ra - el in

el, spe - ret Is - ra - el, Is - ra - el in

ret Is - ra - el, spe - ret, spe - ret Is - ra - el in

ret Is - ra - el, spe - ret Is - ra - el, Is - ra - el in

ret Is - ra - el, spe - ret Is - ra - el, Is - ra - el in

ret Is - ra - el, spe - ret Is - ra - el, Is - ra - el in

A

Do - mi - no.

Do - mi - no.

Do - mi - no.

Do - mi - no.

Do - mi - no; qui - a a - pud Do - mi - num mi - se - ri -

Do - mi - no; qui - a a - pud Do - mi - num mi - se - ri -

Do - mi - no; qui - a a - pud Do - mi - num mi - se - ri -

Do - mi - no; qui - a a - pud Do - mi - num mi - se - ri -

A

f et co - pi - o - sa a - pud E - um re - demp - ti - o.

f et co - pi - o - sa a - pud E - um re - demp - ti - o.

f et co - pi - o - sa a - pud E - um re - demp - ti - o.

f et co - pi - o - sa a - pud E - um re - demp - ti - o.

cor - di - a; Et Ip - se

cor - di - a; Et Ip - se

cor - di - a; Et Ip - se

cor - di - a; Et Ip - se

Et Ip-se re-di-met Is-ra-el ex om-ni-bus

re-di-met Is-ra-el,

re-di-met Is-ra-el,

re-di-met Is-ra-el,

re-di-met Is-ra-el,

bus in-i-qui-ta-ti-bus e-jus,

bus in-i-qui-ta-ti-bus o-jus,

in-i-qui-ta-ti-bus e-jus,

in-i-qui-ta-ti-bus e-jus,

et Ip-se

et Ip-se

et Ip-se

et Ip-se

et Ip-se re-di-met Is-ra-el,
 et Ip-se re-di-met Is-ra-el,
 et Ip-se re-di-met Is-ra-el,
 et Ip-se re-di-met Is-ra-el,
 re-di-met Is-ra-el ex om-ni-
 re-di-met Is-ra-el ex om-ni-
 re-di-met Is-ra-el ex om-ni-
 re-di-met Is-ra-el ex om-ni-

et Ip-se re-di-met
 et Ip-se re-di-met
 et Ip-se re-di-met Is-
 et Ip-se re-di-met
 bus in-i-qui-ta-ti-bus e-jus, re-di-met
 bus in-i-qui-ta-ti-bus e-jus, re-di-met
 bus in-i-qui-ta-ti-bus e-jus, re-di-met
 bus in-i-qui-ta-ti-bus e-jus, re-di-met

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus e -

Is - ra - el ex om - ni - bus in - i - qui - ta - ti - bus

- jus. A cus - to - di - a ma - tu -

- jus. A cus - to - di - a ma - tu -

- jus. A cus - to - di - a ma - tu -

e - jus. A cus - to - di - a ma - tu -

- jus. A cus - to - di - a ma - tu -

- jus. A cus - to - di - a ma - tu -

- jus. A cus - to - di - a ma - tu -

- jus. A cus - to - di - a ma - tu -

e - jus. A cus - to - di - a ma - tu -

- jus. A cus - to - di - a ma - tu -

- jus. A cus - to - di - a ma - tu -

[illegible][illegible]

SOPRANI.

ALTI.

BASSI.

i ræ, di - es il - la,

Sol - vet sæ - - clum in fa - -

- vil - - - la, di - es

Di - es i - - ræ,

pp

pp

First system of the musical score. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The vocal parts have the following lyrics: Soprano: i - ræ, di - es il - la,; Alto: di - es il - la,; Tenor: di - es il - la,; Bass: di - es il - la, Sol - vet. The piano accompaniment consists of a busy right hand with many sixteenth notes and a simpler left hand.

Second system of the musical score. The vocal parts continue with the lyrics: Soprano: sol - vet sæ - clum in fa -; Alto: sæ - clum in fa -; Tenor: sæ - clum in fa -; Bass: sæ - clum in fa - vil. The piano accompaniment continues with similar rhythmic patterns.

Third system of the musical score, marked with a repeat sign and a first ending bracket labeled 'A'. The vocal parts have the lyrics: Soprano: Di - es i - ræ, di - es; Alto: vil - la, di - es i - ræ,; Tenor: vil - la, di - es i - ræ,; Bass: vil - la, di - es i - ræ, (with a first ending 'A' below). The piano accompaniment continues with the same style.



il - la, Sol - vet sœ - clum

di - es il - la, sol - vet

di - es il - la, sol - vet



in fa - vil - la,

Di - es

sœ - clum in fa - vil - la,

sœ - clum in fa - vil - la,



di - es i - rœ, di - es

i - rœ, di - es il - la,

di - es i - rœ, di - es

di - es i - rœ, di - es

il - la, sol - vet sæ - clum

Sol - - vet sæ - - clum in fa - -

il - la, sol - vet sæ - clum

il - la, sol - vet sæ - clum

in fa - vil - la, Tes - - te

vil - - - - - la,

in fa - vil - la, Tes - - te

in fa - vil - la,

cres. Da - - vid

dim. Tes - - te *p* Da - - vid

cres. Da - - vid

dim. Tes - - te *p* Da - - vid

The musical score is for a piece titled "Mors et Vita." by Novello, Ewer and Co. The page number is 82. The score is written in B-flat major (two flats) and 2/4 time. It consists of vocal parts (Soprano and Alto) and piano accompaniment (Right and Left hands).
 The vocal parts have the lyrics: "cum Si - - - byl - - - là." and "cum Si - - -".
 The piano accompaniment features a complex, rhythmic pattern in the right hand, often playing sixteenth notes. The left hand provides a harmonic foundation with chords and moving lines.
 Dynamic markings include *cres.* (crescendo), *dim.* (diminuendo), *p* (piano), *f* (forte), and *ten.* (tenuto).
 The score is divided into several systems. The first system includes the vocal entries and the piano accompaniment. The second system shows the vocal parts continuing with the lyrics "byl - - - là." and the piano accompaniment. The third system includes a section marked "C" (Crescendo) and "C ten." (Crescendo tenuto). The fourth system shows the vocal parts and piano accompaniment. The fifth system includes a section marked "cres." and "f ten." (forte tenuto). The sixth system shows the vocal parts and piano accompaniment. The seventh system includes a section marked "dim." (diminuendo).

p

Quan - - tus tre - - mor

p

Quan - - tus tre - - mor

p

Quan - - tus tre - - mor

p

Quan - - tus tre - - mor

est fu - - tu - - rus,

est fu - - tu - - rus,

est fu - - tu - - rus,

est fu - - tu - - rus,

cres - - - - - *cen* - - - - - *do*.

p

Quan - do ju - - dex

p

Quan - do ju - - dex

p

Quan - do ju - - dex

p

Quan - do ju - - dex

dim.

est ven - tu - rus,

est ven - tu - rus,

est ven - tu - rus,

est ven - tu - rus,

cres - cen - do.

Cunc - ta stric - te

Cunc - ta stric - te

Cunc - ta stric - te

Cunc - ta stric - te

dis - cus - su

dis - cus - su

dis - cus - su

dis - cus - su

Molto moderato e maestoso.

rus! Tu - ba mi - rum

rus! Tu - ba mi - rum

rus! Tu - ba mi - rum

rus! Tu - ba mi - rum

Molto moderato e maestoso. ♩ = 60.

spar - gens so - num. Per se -

spar - gens so - num. Per se -

spar - gens so - num. Per se -

spar - gens so - num. Per se -

pul - chra re - gi - o - num,

pul - chra re - gi - o - num,

pul - chra re - gi - o - num,

pul - chra re - gi - o - num,

"Mors et Vita."—Novello, Ewer and Co.'s Octavo Edition.

Cum re-sur-get cre-a-tu-ra, Ju-di-

Cum re-sur-get cre-a-tu-ra, Ju-di-

Cum re-sur-get cre-a-tu-ra, Ju-di-

Cum re-sur-get cre-a-tu-ra, Ju-di-

pp

can-ti re-spon-su-ra.

can-ti re-spon-su-ra.

can-ti re-spon-su-ra.

can-ti re-spon-su-ra.

pp

Ped.

F Andante maestoso.

Li-ber scrip-tus pro-fe-re-tur, . . .

Li-ber scrip-tus pro-fe-re-tur, . . .

Li-ber scrip-tus pro-fe-re-tur, . . .

Li-ber scrip-tus pro-fe-re-tur, . . .

F Andante maestoso. ♩ = 50.

ff

In quo to - tum con - ti - ne - tur, . . .
 In quo to - tum con - ti - ne - tur, . . .
 In quo to - tum con - ti - ne - tur, . . .
 In quo to - tum con - ti - ne - tur, . . .

Un - de mun - dus ju - di - ce - tur. . . .
 Un - de mun - dus ju - di - ce - tur. . . .
 Un - de mun - dus ju - di - ce - tur. . . .
 Un - de mun - dus ju - di - ce - tur. . . .

Ju - dex er - go cum se - de - bit, . . .
 Ju - dex er - go cum se - de - bit, . . .
 Ju - dex er - go cum se - de - bit, . . .
 Ju - dex er - go cum se - de - bit, . . .

Quid - quid la - tet ap - pa - re - bit; . . .

Quid - quid la - tet ap - pa - re - bit; . . .

Quid - quid la - tet ap - pa - re - bit; . . .

Quid - quid la - tet ap - pa - re - bit; . . .

Nil in - ul - tum re - ma - ne - bit. . . . *dim.* *p*

Nil in - ul - tum re - ma - ne - bit. . . . *dim.* *p*

Nil in - ul - tum re - ma - ne - bit. . . . *dim.* *p*

Nil in - ul - tum re - ma - ne - bit. . . . *dim.* *p*

p *3* *Ped.* *

Molto moderato.
SOPRANO SOLO.

CONTRALTO SOLO.

TENORE SOLO.

BASSO SOLO.

Quid sum, mi - ser,

Molto moderato. ♩ = 40.
cres. dim. p

tunc dic - tu - rus, Quem pa - tro - num ro - ga - tu - rus, Cum vix jus - tus

cres. dim. p Ped.

A

Quid sum, mi - ser, tunc dic - tu - rus,

sit se - cu - - rus?

A

p

Quem pa - tro - num ro - ga - tu - rus, Cum vix jus - tus sit se - cu -

rus?

ro - ga - tu - rus, Cum vix jus - tus sit se - cu - rus?

Rex tre -

cres. *dim.* *p*

p

B. Poco animato.

B. Poco animato.

Rex . . . tre - men - dæ ma - jes - ta - tis, Rex . . . tre - men - dæ ma - jes - ta - tis, Qui sal - Rex, Qui sal - Rex, Qui sal - Rex, Qui sal - van - dos sal - vas gra - tis, Sal - va me, . . . sal - va van - dos sal - vas gra - tis, Sal - va me, . . . van - dos sal - vas gra - tis, Sal - va me, . . . sal - va van - dos sal - vas gra - tis, Sal - va me, . . .

dim.

dim.

dim.

dim.

dim.

dim.

Ped. *

cres. 48 *cres.*

me, . . . sal - va me, . . . sal - va me, Fons

sal - va me, . . . sal - va me, . . . sal - va me, Fons

me, . . . sal - va me, . . . sal - va me, . . . Fons

sal - va me, . . . sal - va me, . . . sal - va me, Fons

cres. *decres.*

C

pi - e - ta - tis, fons pi - e - ta - tis,

pi - e - ta - tis, fons pi - e - ta - tis,

pi - e - ta - tis, fons pi - e - ta - tis,

pi - e - ta - tis, fons pi - e - ta - tis, *ff* **Coro.**

pi - e - ta - tis, fons pi - e - ta - tis, Rex . . . tre - men - dæ ma - jes -

dim. *ff*

Coro.

Rex . . . tre - men - dæ ma - jes - ta - tis, . . .

ff **Coro.**

Rex . . . tre - men - dæ ma - jes -

ta - tis, . . .

Coro.

Rex . . . tre - men - dae ma - jes - ta - tis, Qui sal - van - dos sal - vas

Rex, Qui sal - van - dos sal - vas

ta - tis, Rex, Qui sal - van - dos sal - vas

Rex, Qui sal - van - dos sal - vas

gra - tis, Sal - va me, sal - va me,

gra - tis, Sal - va me, sal - va

gra - tis, Sal - va me. sal - va me,

gra - tis, Sal - va me, sal - va

sal - va me, sal - va me, Fons pi - e - ta - tis,

me, sal - va me, sal - va me, Fons pi - e - ta - tis,

sal - va me, sal - va me, Fons pi - e - ta - tis,

me, sal - va me, sal - va me, Fons pi - e - ta - tis,

Sua.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

dim. **D** **SOLO.**

fons pi-e-ta-tis... Re-cor-da-re, Je-su pi-e, Quod sum

dim. **p** **SOLO.**

fons pi-e-ta-tis... Re-cor-da-re, Je-su pi-e, Quod sum

dim. **p** **SOLO.**

fons pi-e-ta-tis... Re-cor-da-re, Je-su pi-e, Quod sum

dim. **p** **SOLO.**

fons pi-e-ta-tis... Re-cor-da-re, Je-su pi-e, Quod sum

cres.

cau-sa Tu-æ vi-æ, Ne me per-das il-lâ di-e, ne me per-das Je-su

cres.

cau-sa Tu-æ vi-æ, Ne me per-das il-lâ di-e, ne me per-das Je-su

cres.

cau-sa Tu-æ vi-æ, Ne me per-das il-lâ di-e, ne me per-das Je-su

cres.

cau-sa Tu-æ vi-æ, Ne me per-das il-lâ di-e, ne me per-das Je-su

cres.

cau-sa Tu-æ vi-æ, Ne me per-das il-lâ di-e, ne me per-das Je-su

Ped.

dim. **pp**

pi-e, ne me per-das il-lâ... di-e, Je-su, Je-su pi-

dim. **p** **pp**

pi-e, ne me per-das il-lâ di-e, Je-su, Je-su pi-

dim. **p** **pp**

pi-e, ne me per-das il-lâ di-e, Je-su, Je-su pi-

dim. **p** **pp**

pi-e, ne me per-das il-lâ di-e, Je-su, Je-su pi-

dim.

E *Coro.* *p* *Re - cor da - re, Je - su pi - e, Quod sum cau - sa*

e, Re - cor da - re, Je - su pi - e, Quod sum cau - sa

e, Re - cor da - re, Je - su pi - e, Quod sum cau -

e, Re - cor da - re, Je - su pi - e, Quod sum cau - sa

Ee, Re - cor da - re, Je - su pi - e, Quod sum cau - sa

Ped. cres. dim. p pp

Tu - æ vi - æ, Ne me per - das il - la di - e, Je - su pi -

Tu - æ vi - æ, Ne me per - das il - la di - e, Je - su pi -

sa Tu - æ vi - æ, Ne me per - das il - la di - e, Je - su pi -

Tu - æ vi - æ, Ne me per - das il - la di - e, Je - su pi -

rit. molto rit. Adagio. pp

e, ne me per - das il - la di - e.

e, ne me per - das il - la di - e.

e, ne me per - das il - la di - e.

e, ne me per - das il - la di - e.

Adagio. pp molto rit.

*Ped. **

Andantino.

Andantino. ♩ = 46.

p *cres.*

dim. *Ped.* *

A SOPRANO.

Fe - lix cul - pa, fe - lix

p *p*

cul - pa, quæ ta - lem me - ru - it ha - be - re... Re - demp -

cres. *cres.*

- to - rem, fe - lix cul - pa, fe - lix cul - pa, quæ

p *cres.* *cres.* *poco cres.*

ta - - - - - lem me - ru - it ha - be - re Re - demp -

B

- to - - - rem, fe - lix cul - pa, fe - lix

cul - pa, quæ ta - - - - - lem me - ru - it ha -

C

- be - - - re Re - demp - to - - - reni, . .

Coro. Soprani.

Fe - lix cul - pa, fe - - - lix cul - pa, quæ

ta - - lem me - ru-it ha - be - re Re-demp-to - rem.

p

CORO.

SOPRANI. *cres*

cen - - do.

dim.

Fe - lix cul - pa, fe - - lix cul - pa, quæ

ALTI. *cres*

cen - - do.

dim.

Fe - lix cul - pa, fe - - lix cul - pa, quæ

TENORI. *cres*

cen - - do.

dim.

Fe - lix cul - pa, fe - - lix cul - pa, quæ

BASSI. *cres*

cen - - do.

dim.

Fe - lix cul - pa, fe - - lix cul - pa, quæ

cres cen - - do.*dim.*

p

ta - - lem me - ru-it ha - be - re Re-demp-to - rem,

p

ta - - lem me - ru-it ha - be - re Re-demp-to - rem,

p

ta - - lem me - ru-it ha - be - re Re-demp-to - rem,

p

ta - - lem me - ru-it ha - be - re Re-demp-to - rem,

p

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

fe - lix cul - pa, fe - lix cul - - - - pa. . . .

p *pp* *Ped.* *

D
pp SOPRANO SOLO. *dim. p*

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

pp CORO. *dim. p*

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

pp *dim. p*

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

pp *dim. p*

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

pp *dim. p*

Fe - lix cul - pa, fe - lix cul - pa, quæ ta - lem me - ru - it ha -

D *p* *dim. p*

be - re Re - demp - to - rem, quæ ta - - - - - lem

be - re Re - demp - to - rem, quæ ta - - - - - lem me - ru - it ha -

be - re Re - demp - to - rem, quæ ta - - - - - lem me - ru - it ha -

be - re Re - demp - to - rem, quæ ta - - - - - lem me - ru - it ha -

be - re Re - demp - to - rem, quæ tr - - - - - lem me - ru - it ha -

me - ru - it . . ha - be - re Re - demp - to - rem. *rit.* *a tempo.*

be - - - - - re Re - demp - to - rem. *pp* *rit.* *a tempo.*

be - - - - - re Re - demp - to - rem. *pp* *rit.* *a tempo.*

be - - - - - re Re - demp - to - rem. *pp* *rit.* *a tempo.*

be - - - - - re Re - demp - to - rem. *pp* *rit.* *a tempo.*

be - - - - - re Re - demp - to - rem. *pp* *rit.* *a tempo.*

be - - - - - re Re - demp - to - rem. *pp* *rit.* *a tempo.*

Andante non troppo.

Andante non troppo. ♩ = 42.

p *cres.* *f*

A SOPRANO SOLO.

Quæ - rens me, se - dis - ti, se - dis - ti

p *p* *pp*

*Ped. * Ped. **

las - sus, . . quæ - rens me, . . se - dis - ti, se - dis - ti las - sus,

ALTO SOLO.

Quæ - rens me, se - dis - ti, se - dis - ti las - sus, . .

p

B

quæ - rens me, se - dis - ti, se - dis - ti las - sus, . .

B

quæ - rens . . me, . . se - dis - ti . . las - sus, . . Re - de - mis - ti,

p

Re - de - mis - ti,

cru - cem pas - sus, Tan - tus la - bor non sit cas - sus,

cru - cem pas - sus, Tan - tus la - bor non sit cas - - sus, re - de - mis -

Re - de - mis

ti, cru - cem pas - - sus, tan - tus la - bor non sit cas - sus,

ti, cru - cem pas - - sus, tan - tus la - bor non sit cas - sus,

non sit cas - - sus, . . . tan - tus la - bor non sit cas - - sus, .

non sit cas - - sus, . . . tan - tus la - bor non sit cas - sus, . .

non sit cas - sus, tan-tus la - bor non sit cas - - sus,

non sit cas - sus, tan-tus la - bor non sit cas - sus, ..

non sit cas - sus, tan-tus la - bor non sit cas - - sus,

non sit cas - sus, tan-tus la - bor non sit cas - - sus,

cres. *cres.* *p*

D re - de - mis - - ti, cru-cem pas - - sus, tan-tus la - bor

D re - de - mis - - ti, cru-cem pas - - sus, tan-tus la - bor

non sit cas - sus, non sit cas - - sus, .. tan-tus la - bor non sit

non sit cas - sus, non sit cas - - sus, .. tan-tus la - bor non sit

Ped. * *Ped.* *

cas - - sus, non sit cas - sus...

cas - sus, non sit cas - sus...

p

cre - - cen - - do. molto.

CORO.
E SOPRANI.

Jus - te Ju - dex ul - ti -

ALTI.

Jus - te Ju - dex ul - ti - o - - - nis,

TENORI.

Jus - te Ju - dex ul - ti -

BASSI.

Jus - te Ju - dex ul - ti - o - - - nis,

E

f sempre.

nis, . . . Do - num fac re - mis-si -
 Do - num fac re - mis-si - o - nis, . . .
 nis, . . . Do - num fac re - mis-si -
 Do - num fac re - mis-si - o - nis, . . .
 o - nis, . . . An - te di - em ra - ti -
 An - te di - em ra - ti - o - nis, ra - ti -
 o - nis, . . . An - te di - em ra - ti -
 An - te di - em ra - ti - o - nis, ra - ti -
 o - nis, an - te di - em ra - ti - o -
 o - nis, an - te di - em ra - ti - o -
 o - nis, an - te di - em ra - ti - o -
 o - nis, an - te di - em ra - ti - o -
 o - nis, an - te di - em ra - ti - o -
 o - nis, an - te di - em ra - ti - o -

dim.

dim.

dim.

dim.

dim.

dim.

F *cres.*
 nis, Jus - te Ju - dex ul - ti -
cres.
 nis, Jus - te Ju - dex ul - ti -
cres.
 nis, Jus - te Ju - dex ul - ti -
cres.
 nis, Jus - te Ju - dex ul - ti -
 F
Ped. * *Ped.* * *Ped.* * *Ped.* *
f *p* *cres.*
 o - nis, Do - num fac re - mis - si -
cres.
 o - nis, Do - num fac re - mis - si -
cres.
 o - nis, Do - num fac re - mis - si -
cres.
 o - nis, Do - num fac re - mis - si -
f *p* *cres.*
dim. *p* *cres.*
Ped. * *Ped.* * *Ped.* *
cen *do.* *molto.* *Lunga.*
 o - nis, do - num fac re - mis - si - o - nis,
molto. *ff*
 o - nis, do - num fac re - mis - si - o - nis,
molto. *ff*
 o - nis, do - num fac re - mis - si - o - nis,
molto. *ff*
 o - nis, do - num fac re - mis - si - o - nis,
molto. *ff*
 o - nis, do - num fac re - mis - si - o - nis,
molto. *ff*
Ped. * *Ped.* * *Ped.* * *Ped.* *

G Andante. *ff*

An - te di - em ra - ti - o . . .

An - te di - em ra - ti - o . . .

An - te di - em ra - ti - o . . .

An - te di - em ra - ti - o . . .

G Andante. *ff* *Ped.*

Lunga. Adagio. Andante. *pp*

nis, an - te di - em ra - ti - o - nis. . .

nis, an - te di - em ra - ti - o - nis. . .

nis, an - te di - em ra - ti - o - nis. . .

nis, an - te di - em ra - ti - o - nis. . .

Lunga. Adagio. Andante. *pp*

Ped. ** Ped.* ***

Molto moderato.

Molto moderato. ♩ = 58.
legato. p
cres
cen
do.

SOPRANO SOLO.

In - ge - mis - co
 tan - quam re - us, in - ge - mis - co tan - quam

re - us, Cul - pa ru - bet vul - tus me - us,

cres.

A ALTO SOLO.

Sup - pli - can - ti par - ce, De - us. In - ge -

- mis - co tan - quam re - us, in - ge - mis - co

cres.

tan - quam re - us, Cul - pā ru - bet vul - tus

cres.

me - us, Sup - pli can - ti par - ce, De - us.

cres. *dim.*

B TENORE SOLO.

In - ge - mis - co tan - quam re - us, in - ge -

p

Ped. * *Ped.* * *Ped.* *

- mis - co tan - quam re - us, Cul - pā ru - bet

Ped. * *Ped.* *

vul - tus me - us, Sup - pli - can - ti *Basso Solo.*
 par ce, De -

dim.
Ped. *

par ce, De - us.
 par ce, De - us.
 par ce, De - us. Qui Ma -
 us.

♩ = 66.
p
Ped. *

ri - am ab - sol - vis - ti, Et la -
 Qui Ma - ri - am ab - sol - vis - ti,

** Ped.* *

tro - nem ex - au - dis - ti, Mi - hi

Et la - tro - nem ex - au - dis - ti,

* Ped. * Ped.

quo - que spem de - dis - ti, mi - hi

Mi - hi quo - que spem de - dis - ti,

Ped. * Ped. * Ped. *

quo - que spem de - dis - ti, mi - hi quo - que

mi - hi quo - que spem de - dis - ti, mi - hi quo - que

cres.

D

Qui Ma - ri - am ab - sol - vis - ti,

Qui Ma -

spem de - dis - ti, Qui Ma - ri - am

spem de - des - ti, Qui Ma - ri - am

D

dim. *p*

Con Ped.

Et la - tro - nem ex - au - dis - ti,

ri - am ab - sol - vis - ti, Et la -

ab - sol - vis - ti, Et la - tro - nem

ab - sol - vis - ti, Et la - tro - nem

Mi - hi quo - que spem de

tro - nem ex - au - dis - ti, Mi - hi quo - que

ex - au - dis - ti, Mi - hi quo - que

ex - au - dis - ti, Mi - hi quo - que

64

dis - ti, mi - hi quo - que spem de -

spem de - dis - ti, mi - hi quo - que spem de -

spem de - dis - ti, mi - hi quo - que spem de -

dis - ti, mi - hi quo - que spem de - dis - ti,

dis - ti, mi - hi quo - que spem de - dis - ti,

dis - ti, mi - hi quo - que spem de - dis - ti,

dis - ti, mi - hi quo - que spem de - dis - ti,

p 3 3 *Ped.*

E Pec - ca - tri - cem ab - sol - vis - ti,

Pec - ca - tri - cem ab - sol - vis - ti,

Pec - ca - tri - cem ab - sol - vis - ti,

Pec - ca - tri - cem, Et . . la -

p

Et la-tro-nem ex-au-dis-ti.

Et la-tro-nem ex-au-dis-ti.

Et la-tro-nem ex-au-dis-ti.

tro-nem ex-au-dis-ti.

p

F *Coro.* *p* Pre-ces me-ae non sunt dig-nae, . . .

Coro. Pre-ces me-ae non sunt

Coro. Pre-ces me-ae non sunt dig-nae, . . .

Coro. Pre-ces me-ae non sunt

F *p*

Con Ped.

Sed tu bon-us fac be-nig-ne, dig-nae, Sed tu bo-nus fac be-

Sed tu bon-us fac be-nig-ne, dig-nae, Sed tu bo-nus fac be-

F

Ne pe - ren - ni cre - mer ig - ne,
 - nig - ne, Ne pe - ren - ni cre - mer
 Ne pe - ren - ni cre - mer ig - ne,
 - nig - ne, Ne pe - ren - ni cre - mer

ne - pe - ren - ni cre - mer ig - ne,
 ig - ne, ne pe - ren - ni cre - mer ig - ne,
 ne pe - ren - ni cre - mer ig - ne,
 ig - ne, ne pe - ren - ni cre - mer ig - ne,

ne pe - ren - ni cre - mer ig - ne, ne pe - ren -
 ne pe - ren - ni cre - mer ig - ne, Solo.
 ne pe - ren - ni cre - mer ig - ne, Solo.
 ne pe - ren - ni cre - mer ig - ne, Solo.
 ne pe - ren - ni cre - mer ig - ne, Solo.
 ne pe - ren - ni cre - mer ig - ne, Solo.

ni ne pe-ren-ni cre-mer, cre-mer

ren ni, ne pe-ren-ni cre-mer, cre-mer

Solo. ne pe-ren-ni, ne pe-ren-ni cre-mer, cre-mer

ni ne pe-ren-ni cre-mer, cre-mer

rit. pp ig ne, *pp* *Coro.* ne pe-ren-ni cre-mer

rit. pp ig ne, *pp* *Coro.* ne pe-ren-ni cre-mer

rit. pp ig ne, *pp* *Coro.* ne pe-ren-ni cre-mer

rit. pp ig ne, *pp* *Coro.* ne pe-ren-ni cre-mer

ig ne, ne pe-ren-ni cre-mer

pp *Ped.* *

ig ne.

ig ne.

ig ne.

ig ne.

p *Ped.* *

Molto moderato.

Molto moderato. ♩ = 48.

p *cres.*

molto *f* *dim.* *p*

TENORE SOLO.

cres.

In - ter o - ves lo - cum præ - ta, Et . . ab hæ - dis

pp *cres.*

me . . se - ques - tra, in - tér o - ves lo - cum præ - ta,

et . . ab hæ - dis me . . se - ques - tra, et . . ab hæ - dis . .

p *cres.*

The musical score is written for piano and tenor solo. It begins with a piano introduction in B-flat major, 12/8 time, marked 'Molto moderato' with a tempo of 48 beats per minute. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, with dynamics ranging from piano (p) to crescendo (cres.). The tenor solo enters with the lyrics 'In - ter o - ves lo - cum præ - ta, Et . . ab hæ - dis'. The piano accompaniment provides harmonic support, with dynamics like pianissimo (pp) and crescendo (cres.). The lyrics continue: 'me . . se - ques - tra, in - tér o - ves lo - cum præ - ta, et . . ab hæ - dis me . . se - ques - tra, et . . ab hæ - dis . .'. The score concludes with a final piano accompaniment section.

me se-ques - - tra, Sta - tu-ens in par-te dex -

dim. *p*

- trā, sta - tu-ens in par-te dex - - trā, *A*

p in - ter o - ves lo - cum

p

præs - ta, et ab hæ - - dis me . . . se -

legato. *cres.* *cres.*

- ques - tra, et ab hæ - - dis me . . . se -

p *cres.*

ques - tra, sta - tu - ens . . in par - te dex - trā, . . sta - tu - ens . .

dim. *pp*

B

. . in par - te dex - trā, . . in - ter o - ves lo - cum

p

præs - ta, et ab hæ - dis . . me . . se - ques -

pp

tra, . . sta - tu - ens . . in par - te dex - trā.

pp *p* *Ped. . **

p *Ped. **

No. 7.

CORO E QUARTETTO.—"CONFUTATIS MALEDICTIS."

Andante. $\text{♩} = 52$.

Piano introduction in C major, 4/4 time. The music features a tremolo in the right hand and a steady eighth-note accompaniment in the left hand. The tempo is marked Andante with a quarter note equal to 52 beats per minute. The dynamic is *ff* (fortissimo).

Continuation of the piano introduction, maintaining the tremolo and eighth-note accompaniment pattern.

CORO. *Grandioso*.

SOPRANI.

Soprano vocal line. The melody is simple and direct, with lyrics: Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis.

ALTI.

Alto vocal line. The melody is simple and direct, with lyrics: Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis.

TENORI

Tenor vocal line. The melody is simple and direct, with lyrics: Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis.

BASSI.

Bass vocal line. The melody is simple and direct, with lyrics: Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam - mis.

Con - fu - ta - tis . . . ma - le - dic - tis, . . . Flam . . . mis

Grandioso.

Piano accompaniment for the vocal entry. It features a simple harmonic accompaniment with a *ff* (fortissimo) dynamic.

Vocal line for the phrase "a cri-bus ad-dic-tis". The melody is simple and direct.

Vocal line for the phrase "a cri-bus ad-dic-tis". The melody is simple and direct.

Vocal line for the phrase "a cri-bus ad-dic-tis". The melody is simple and direct.

Vocal line for the phrase "a cri-bus ad-dic-tis". The melody is simple and direct.

Vocal line for the phrase "a cri-bus ad-dic-tis". The melody is simple and direct.

Piano accompaniment for the phrase "a cri-bus ad-dic-tis". It features a simple harmonic accompaniment with a *ff* (fortissimo) dynamic.

Piano accompaniment for the phrase "a cri-bus ad-dic-tis". It features a simple harmonic accompaniment with a *ff* (fortissimo) dynamic.

con - fu - ta - tis ..

con - fu - ta - tis ..

con - fu - ta - tis ..

con - fu - ta - tis ..

ma - le - dic - tis flam - mis a - cri - bus ad -

ma - le - dic - tis flam - mis a - cri - bus ad -

ma - le - dic - tis flam - mis a - cri - bus ad -

ma - le - dic - tis flam - mis a - cri - bus ad -

dic - tis,

dic - tis,

dic - tis,

dic - tis,

dic - tis,

dim. *p*

ff

con - fu - ta - tis . . . ma - le - dic - tis, . . . flam - mis a - cri - bus ad -

ff

con - fu - ta - tis . . . ma - le - dic - tis, . . . flam - mis a - cri - bus ad -

ff

con - fu - ta - tis . . . ma - le - dic - tis, . . . flam - mis a - cri - bus ad -

ff

con - fu - ta - tis . . . ma - le - dic - tis, . . . flam - mis a - cri - bus ad -

dic - tis,

dic - tis,

dic - tis,

dic - tis,

ff *dim.* *p*

A *p*

Vo - ca me . . . cum be - ne - dic - tis,

p

Vo - ca me . . . cum be - ne - dic - tis,

p

Vo - ca me . . . cum be - ne - dic - tis,

p

Vo - ca me . . . cum be - ne - dic - tis,

A *p armonioso.*

Ped. *** *Ped.*

cres. vo - ca me . cum be - ne - dic - tis, cum be - ne -

cres. vo - ca me . cum be - ne - dic - tis, cum be - ne -

cres. vo - ca me . cum be - ne - dic - tis, cum be - ne -

vo - ca me . cum be - ne - dic - tis, cum be - ne -

cres.

pp - dic - tis, . vo - ca me

pp - dic - tis, . vo - ca me

pp - dic - tis, . vo - ca me

pp - dic - tis, . vo - ca me

pp - dic - tis, . vo - ca me

pp *ten.* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

cum be - ne - dic tis.

cum be - ne - dic tis.

cum be - ne - dic tis.

cum be - ne - dic tis.

Ped. * *Ped.* * *Ped.* *

B *Andante non troppo.**Andante non troppo.* ♩ = 63.

Piano introduction. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano), *cres.* (crescendo), and *f* (forte).

TENORE SOLO. The tenor enters with the word "O" on a long note, followed by "ro". The piano accompaniment continues with a steady eighth-note pattern. Dynamics include *f* (forte) and *p* (piano).

sup - plex... et ac - cli - nis, ... Cor con - The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note pattern. Dynamics include *p* (piano), *cres.* (crescendo), and *f* (forte).

tri - tum... qua - si cin - is; ... Ge - re The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note pattern. Dynamics include *cres.* (crescendo), *do.* (diminuendo), and *f* (forte).

cu - ram me - i... fi - nis, ge - re The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note pattern. Dynamics include *p* (piano).

cu - ram me - i - fi - nis.

Alto Solo.
O - ro sup - plex et ac -

Alto Solo.
cli - nis, .. Cor con - tri - tum .. qua - si

ci - nis, .. Ge - re cu - ram me - i ..

Alto Solo.
ci - nis, .. Ge - re cu - ram me - i ..

Alto Solo.
ci - nis, .. Ge - re cu - ram me - i ..

Alto Solo.
ci - nis, .. Ge - re cu - ram me - i ..

fi - nis, ge - re cu - ram me - i fi - - -

E SOPRANO SOLO. supplichevole.

O - ro sup - plex et ac - cli - nis,

- nis,

BASSO SOLO. supplichevole.

O - ro sup - plex et ac -

E

sempre legato.

Ped. * Ped. * Ped. * Ped. *

COR SOLO. supplichevole.

Cor con - tri - tum qua - - si

Cor con - tri - tum qua - - si

cli - nis, Cor con - tri - tum

Ped. * Ped. * Ped. *

ci - nis ; Ge - re cu - ram

ci - nis ; Ge - re cu - ram

qua - si ci - nis ; Ge - re . .

Ped. * *Ped.* * *Ped.* *

f me - i fi - nis, ge - re cu - ram me - i *dim.*

me - i fi - nis, me - i *dim.*

ge - re cu - ram me - i *dim.*

f *dim.*

Ped. * *Ped.* * *Ped.* *

F fi - nis, O - ro sup - plex

fi - nis, **TENOR SOLO, supplichevole.** O - ro

fi - nis, O - ro

F *p* *il basso sempre legato.*

Ped. * *Ped.* * *Ped.* *

79

et ac - clin - - nis, Cor con -

sup - - plex et ac - cli - nis,

sup - - plex et ac - cli - nis,

Ped. * *Ped.* * *Ped.* * *cres.*

tri - - tum qua - - si ci - - nis;

tri - - tum qua - - si ci - - nis;

Cor con - tri - - tum qua - si . .

Cor con - tri - - tum . qua - si .

Ped. * *Ped.* * *Ped.* *

Ge - - re cu - ram me - - i

Ge - - re cu - ram me - - i

ci - - nis, Ge - re

ci - - nis, Ge - re, ge - re

fi - nis, ge - re cu - ram me - i fi - nis, O - ro

fi - nis, me - i fi - nis, O - ro

cu - ram me - i fi - nis, O - ro

cu - ram me - i fi - nis,

dim.

Ped. * *Ped.* * *Ped.* *

sup-plex et ac - cli - nis, Ge - re cu - ram

sup-plex et ac - cli - nis. Ge - re cu - ram

sup-plex et ac - cli - nis, Ge - re cu - ram

Ge - re cu - ram

dim. *p*

me - i fi - nis.

dim. *p*

me - i fi - nis.

dim. *p*

me - i fi - nis.

dim. *p*

me - i fi - nis.

p

Ped. *

Andante. ♩ = 40.

p cres. molto. ff f p cres. molto.

Ped.

La cry - mo sa di - es il

La cry - mo sa di - es il

La cry - mo sa di - es il

La cry - mo sa di - es il

La cry - mo sa di - es il

la. Quæ re - sur get ex fa - vil

la. Quæ re - sur get ex fa - vil

la. Quæ re - sur get ex fa - vil

la. Quæ re - sur get ex fa - vil

82

A

cres. *f* *cres.*

la . . . Ju - di - can - dus . ho - mo

cres. *f* *cres.*

la . . . Ju - di - can - dus . ho - mo

cres. *f* *cres.*

la . . . Ju - di - can - dus . ho - mo

cres. *f* *cres.*

la . . . Ju - di - can - dus . ho - mo

A

p *cres.* *f* *p* *cres.*

dim.

re - us, ho - mo re

dim.

re - us, ho - mo re

dim.

re - us, ho - mo re

dim.

re - us, ho - mo re

Ped. *Ped.* *

B *Solo.*

p *p* *p* *p*

us. Hu - ic er - go par - ce, De - us,

Solo. *p*

us. Hu - ic er - go par - ce, De - us,

Solo. *p*

us. Hu - ic er - go par - ce, De - us,

Solo. *p*

us. Hu - ic er - go par - ce, De - us,

B

p *p* *pp*

[illegible]

cres. *dim.*

hu - ic er - go par - ce, par - ce, De - us, par - ce

cres. *dim.*

hu - ic er - go par - ce, par - ce, De - us, par - ce

cres. *dim.*

hu - ic er - go par - ce, par - ce, De - us, par - ce

cres. *dim.*

hu - ic er - go par - ce, par - ce, De - us, par - ce

pp

De - us, hu - ic er - go

pp

De - us, hu - ic er - go

pp

De - us, hu - ic er - go

pp

De - us, hu - ic er - go

pp

De - us, hu - ic er - go

Ped. *

D *pp*

par - ce, par - ce, De - us,

pp

par - ce, par - ce, De - us,

pp

par - ce, par - ce, De - us,

pp

par - ce, par - ce, De - us,

D *pp*

Ped. * *Ped.* * *Ped.* *

[illegible]

ne, . . . Do - na e - is re - qui - em. . .

ne, . . . Do - na e - is re - qui - em. . .

ne, . . . Do - na e - is re - qui - em. . .

ne, . . . Do - na e - is re - qui - em. . .

pp *Ped.* *

sem - pi - ter nam. . .

sem - pi - ter nam. . .

sem - pi - ter nam. . .

sem - pi - ter nam. . .

sem - pi - ter nam. . .

pp *Ped.* *

Ped. *

<i>Ped.</i>	*	<i>Ped.</i>	*	<i>Ped.</i>	*	<i>Ped.</i>	*	<i>Ped.</i>	*
-------------	---	-------------	---	-------------	---	-------------	---	-------------	---

cres. *p* *cres.* *f*

p

de-func - to - rum . . de poe - nis in - fer - nis, et tie pro-fun - do

de-func - to - rum . . de poe - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de poe - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de poe - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de poe - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de poe - nis in - fer - nis, et de pro-fun - do

de-func - to - rum . . de poe - nis in - fer - nis, et de pro-fun - do

B

la - cu ; li - be - ra . . e - as . . de o -

la - cu ; li - be - ra . . e - as . . de o -

la - cu ; li - be - ra . . e - as . . de o -

la - cu ; li - be - ra . . e - as . . de o -

la - cu ; li - be - ra . . e - as . . de o -

la - cu ; li - be - ra . . e - as . . de o -

la - cu ; li - be - ra . . e - as . . de o -

cres.

[illegible]

C

91

Molto moderato.

SOPRANO SOLI.

Molto moderato. *pp* *Ped.* * *Ped.* * *Ped.* *

Sed

si - - gni-fer . . sanc - tus Mi - cha-el . . re - præ -

pp sempre. *Ped.* * *Ped.* * *Ped.* * *Ped.* *

- sen - - tet e - - as in - lu - cem sanc - -

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

D

- tam, si - - gni-fer sanc - - tus,

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

si - - gni-fer sanc - - tus Mi - cha-el . .

Ped. simili.

re - præ-sen - tet e - as in lu - cem

sanc - tam, . . re - præ-sen - tet e - as in

lu - cem sanc - tam, . .

p *3* *3* *p* *Ped.*

Allegro. SOPRANI.

ALTI.

TENORI.

BASSI.

Allegro.

Quam o - lim A - bra-hæ pro - mi - sis

ff *

Quam o - lim A - bra-hæ pro - mi -

ti, quam o - lim A - bra-hæ pro - mi - sis - ti,

Quam o - lim A - bra - hae

sis - - - ti, o - lim A - bra - hae pro -

pro - mi - sis - - ti, quam o - - - lim . . . A - - - bra -

Quam o - lim
pro - mi - sis - ti, quam o - lim, A -
mi - sis - ti, . . . pro - mi - sis - ti, quam o - lim
haec pro - mi - sis - ti, quam o - lim

A - bra - hae pro - mi - sis ti, et se -

bra - hae pro - mi - sis ti, et

A - bra - hae pro - mi - sis ti,

A - bra - hae pro - mi - sis ti,

ni - ni e - jus, et se - mi - ni e - jus,

se - mi - ni e - jus, et

et se - mi - ni e - jus,

et se - mi - ni e - jus, et se -

et se - mi - ni e - jus, quam o - lim

se - mi - ni e - jus,

et se - mi - ni e - jus,

mi - ni e - jus, et se - mi - ni e - jus,

mi - ni e - jus, et se - mi - ni e - jus,

sempre

A - bra - hae pro - mi - sis - ti, quam o - lim
 quam o - lim A - bra - hae pro - mi - sis - ti,
 quam A - bra - hae pro - mi - sis - ti,
 quam A - bra - hae pro - mi - sis - ti,

A - bra - hae pro - mi - sis - ti,
 A - bra - hae pro - mi - sis ti,
 A - bra - hae pro - mi - sis ti,
 A - bra - hae pro - mi - sis ti, quam *ff*
marcato.

E *ff* quam
 quam o - lim
 quam o - lim A - bra - hae pro - mi - sis
 o - lim A - bra - hae pro - mi - sis ti quam
E

o - lim A - bra-hæ, A - bra-hæ pro - - - mi -
 A - bra-hæ, A - - bra - hæ, A - bra - hæ pro - - - mi -
 - ti, quam o - - lim A - bra-hæ pro - - - mi
 o - lim A - bra-hæ pro - mi - sis - ti,
 sis - - ti, quan o - - lim A - bra-hæ
 sis - - ti, quam . o - lim A - bra - hæ
 sis - - ti, quam . o - lim A - bra-hæ
 quam o - - lim A - bra-hæ pro - - - mi
 pro - - - mi - sis - - ti, et se - ni - ni
 pro - mi - sis - - ti, et se - mi - ni
 pro - mi - sis - - ti, et se - mi - ni
 sis - ti, pro - mi - sis - - ti, et se - mi - ni

e - jus, et se - mi - ni e - jus.

e - jus, et se - mi - ni e - jus.

e - jus, et se - mi - ni e - jus.

e - jus, et se - mi - ni e - jus.

Ped. *

F Andante.

Hos - ti - as et

Hos - ti - as et

Hos - ti - as et

Hos - ti - as et

F Andante.

p cres. dim. p

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus:

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus:

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus:

pre - ces Ti - bi, Do - mi - ne, laud - is of - fe - ri - mus:

p cres.

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

tu sus - ci - pe . . . pro an - i - ma - bus il - lis

qua - rum ho - di - e me - mo - ri - am

qua - rum ho - di - e me - mo - ri - am

qua - rum ho - di - e me - mo - ri - am

qua - rum ho - di - e me - mo - ri - am

fa - ci - mus . . . Fac e - as, Do - mi - ne, de

fa - ci - mus . . . Fac e - as, Do - mi - ne, de

fa - ci - mus . . . Fac e - as, Do - mi - ne, de

fa - ci - mus . . . Fac e - as, Do - mi - ne, de

cen do. *Allegro.*

mor - te tran - si - re ad vi - tam, . . .

cen do. *Allegro.*

mor - te tran - si - re ad vi - tam, . . .

cen do. *Allegro.*

mor - te tran - si - re ad vi - tam, . . .

cen do. *Allegro.*

mor - te tran - si - re ad vi - tam, . . . quam

cen do. *Allegro.*

f marcato.

quam

quam o - lim

quam o - lim A - bra-hæ pro - mi - sis -

o - lim A - bra-hæ pro - mi - sis - ti, quam

o - lim A - bra-hæ, A - bra-hæ pro - - mi -

A - bra-hæ, A - bra-hæ, A - bra-hæ pro - - mi -

ti, quam o - lim A - bra-hæ pro - mi -

o - lim A - bra-hæ pro - mi - sis - ti, . . .

sis - - ti, quam . o - - lim A - bra - hæ

sis - - ti, quam . o - - lim A - bra - hæ

sis - - ti, quam . o - - lim A - bra - hæ

quam o - - lim A - bra - hæ pro - - - mi

pro - - - mi - sis - - - ti, et se - mi - ni

pro - - - mi - sis - - - ti, et se - mi - ni

pro - - - mi - sis - - - ti, et se - mi - ni

- sis - ti, pro - mi - sis - - - - - ti, et se - mi - ni

e - jus, et se - mi - ni e - - - jus.

e - jus, et se - mi - ni e - - - jus.

e - jus, et se - mi - ni e - - - jus.

e - jus, et se - mi - ni e - - - jus.

Ped. *

Molto moderato.

The score is divided into three systems. The first system shows the piano introduction with a treble and bass staff. The tempo is marked 'Molto moderato.' The key signature has one sharp (F#) and the time signature is 12/8. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Pedal points are indicated with 'Ped.' and asterisks.

TENORE SOLO.

Sanc - - tus, sanc - - tus, sanc - - tus, . .

Do - mi-nus, . . sanc - - tus,

CORO. SOPRANI. *pp*

Sanc - - tus, . .

ALTI. *pp*

Sanc - - tus, . .

TENORI. *pp*

Sanc - - tus, . .

BASSI. *pp*

Sanc - - tus, . .

The choir parts (Soprani, Alti, Tenori, Bassi) enter with a soft *pp* dynamic, singing a sustained note or short phrase. The piano accompaniment continues throughout, with the bass staff featuring a consistent eighth-note pattern. Pedal points are marked at the beginning and end of sections.

sanc - tus, sanc - tus, . . . Do - mi-nus, . . .

Ped. * *Ped.* * *Ped.* *

sanc - tus, De - us

sanc - - tus, . . .

sanc - - tus, . . .

sanc - - tus, . . .

sanc - - tus, . . .

pp *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Sa - - - - ba - oth, . . .

p *Ped.* * *Ped.* * *Ped.* *

First system of musical notation. It features five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second, third, and fourth staves are vocal parts, each with a treble clef and a key signature of one sharp. The fifth staff is a piano accompaniment, with a treble and bass clef and a key signature of one sharp. The lyrics "sanc - tus, . . . sanc - tus, . . . sanc - tus, . . ." are written below the vocal staves. The piano part has a dynamic marking of *p* (piano).

sanc - tus, . . . sanc - tus, . . . sanc - tus, . . .

sanc - tus, . . . sanc - tus, . . . sanc - tus,

sanc - tus, . . . sanc - tus, . . . sanc - tus,

sanc - tus, . . . sanc - tus, . . . sanc - tus,

p

Second system of musical notation. It features five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second, third, and fourth staves are vocal parts, each with a treble clef and a key signature of one sharp. The fifth staff is a piano accompaniment, with a treble and bass clef and a key signature of one sharp. The lyrics "sanc - tus, . . . Do - mi-nus. . ." are written below the vocal staves. The piano part has a dynamic marking of *p* (piano).

sanc - tus, . . . Do - mi-nus. . .

Do - mi-nus, . . .

Do - mi-nus, . . .

Do - mi-nus, . . .

Do - mi-nus, . . .

p

p *cres.*
 sanc - tus, . . . sanc - tus, . . .
p *cres.*
 sanc - tus, . . . sanc - tus, . . .
p *cres.*
 sanc - tus, . . . sanc - tus, . . .
p *cres.*
 sanc - tus, . . . sanc - tus, . . .

dim. *p*
 De - us . . . Sa - ba-oth. . .
dim. *p*
 De - us Sa - ba-oth. . .
dim. *p*
 De - us Sa - ba-oth. . .
dim. *p*
 De - us Sa - ba-oth. . .

B

Sa - ba - oth. . .

p Ple - ni sunt

p Ple - ni sunt

p Ple - ni sunt

p Ple - ni sunt

p Ple - ni sunt

B

cres.

Coe - - li, . . . Coe - - li et Ter - - ra . . .

cres.

Coe - - li, . . . Coe - - li et Ter - - ra . . .

cres.

Coe - - li, . . . Coe - - li et Ter - - ra . . .

cres.

Coe - - li, . . . Coe - - li et Ter - - ra . . .

cres.

glo - ri - a Tu - a, . . . ple - ni sunt
 glo - ri - a Tu - a, . . . ple - ni sunt
 glo - ri - a Tu - a, . . . ple - ni sunt
 glo - ri - a Tu - a, . . . ple - ni sunt

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "glo - ri - a Tu - a, . . . ple - ni sunt". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

Coe - li, . . . Coe - li et Ter - ra .
 Coe - li, . . . Coe - li et Ter - ra .
 Coe - li, . . . Coe - li et Ter - ra .
 Coe - li, . . . Coe - li et Ter - ra .

The second system continues the musical score with the same four vocal staves and piano accompaniment. The vocal parts sing the lyrics "Coe - li, . . . Coe - li et Ter - ra .". The piano accompaniment maintains the same melodic and harmonic structure.

glo - ri - a, . . . glo - ri - a Tu
 glo - ri - a, . . . glo - ri - a Tu
 glo - ri - a, . . . glo - ri - a Tu
 glo - ri - a, . . . glo - ri - a Tu

The third system of the musical score features the same four vocal staves and piano accompaniment. The vocal parts sing the lyrics "glo - ri - a, . . . glo - ri - a Tu". The piano accompaniment continues with the same melodic and harmonic structure.

Ho - san - na in ex - cel - sis,
 Ho - san - na in ex - cel - sis,
 Ho - san - na in ex - cel - sis,
 Ho - san - na in ex - cel - sis,

Ho - san - na . . . in ex - cel -
 Ho - san - na . . . in ex - cel -
 Ho - san - na . . . in ex - cel -
 Ho - san - na . . . in ex - cel -

sis.
 sis.
 sis.
 sis.
 sis.

p sempre.
Ped.

"Mors et Vita."—Novello, Ewer and Co.'s Octavo Edition.

Andante.

The piano introduction is in G major, 4/4 time, marked *Andante*. It features a melody in the right hand and a bass line in the left hand, both starting with a piano (*p*) dynamic. The melody consists of a series of eighth and sixteenth notes, while the bass line provides a steady accompaniment.

SOPRANO SOLO.

Pi - e Je - su, Do - mi - ne, . . do - na e - is re - qui - em, . .

ALTO SOLO.

Pi - e Je - su, Do - mi - ne, . . do - na e - is re - qui - em, . .

TENORE SOLO.

Pi - e Je - su, Do - mi - ne, . . do - na e - is re - qui - em, . .

BASSO SOLO.

Pi - e Je - su, Do - mi - ne, . . do - na e - is re - qui - em, . .

The piano accompaniment for the soloists is in G major, 4/4 time. It features a melody in the right hand and a bass line in the left hand, both starting with a piano (*p*) dynamic. The melody consists of a series of eighth and sixteenth notes, while the bass line provides a steady accompaniment. The piece includes two pedal points marked *Ped.* with an asterisk (*).

The full quartet and piano accompaniment for "Pie Jesu" is in G major, 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with a piano (*p*) dynamic and follow the same melody as the soloists. The piano accompaniment provides a steady accompaniment. The piece includes dynamic markings such as *cres.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo). The piano accompaniment includes a pedal point marked *Ped.* with an asterisk (*).

Ap

pi - e Je - su, Do - mi - ne,

pi - e Je - su, Do - mi - ne,

pi - e Je - su, Do - mi - ne,

pi - e Je - su, Do - mi - ne,

A

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

p

do - na e - is re - qui - em, . . pi - e Je - su, Do - mi - ne, . .

p

do - na e - is re - qui - em, . . pi - e Je - su, Do - mi - ne, . .

p

do - na e - is re - qui - em, . . pi - e Je - su, Do - mi - ne, . .

p

do - na e - is re - qui - em, . . pi - e Je - su, Do - mi - ne, . .

Ped. *

dim.

do - na e - is re - qui - em . . sem - pi - ter - nam. . .

dim.

do - na e - is re - qui - em . . sem - pi - ter - nam. . .

dim.

do - na e - is re - qui - em . . sem - pi - ter - nam. . .

dim.

do - na e - is re - qui - em . . sem - pi - ter - nam. . .

dim.

p

pp

Ped. *

nam, . . .

nam, . . .

nam, . . .

nam, . . .

nam, . . .

pp

Ped. *

p

pi - e . . . Je - su, . . . Je - su, Do - - mi - ne,

pi - e Je - su, . . . Do - - - mi - ne,

pi - e Je - su, Do - - mi - ne,

pi - e Je - su, Do - mi - ne, do - na . .

do - na e - is . . . re - - - qui - em,

do - na e - is . . . re - - - qui - em,

do - na e - is . . . re - - - qui - em,

e - is, e - is . . . re - - - qui - em,

[illegible]

The image shows a page from a musical score for 'Gloria' by Franz Schubert. It features five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the fifth staff is for the piano accompaniment. The music is in G major (one sharp) and 4/4 time. The tempo markings are 'poco rit.' (ritardando), 'tempo.' (return to tempo), and 'ten.' (ritardando). The lyrics are in Latin: 'sem - pi - ter - nam.' (everlasting). The piano part includes a complex, flowing accompaniment with many beamed sixteenth and thirty-second notes.

The image displays a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for voice and piano. The top system shows the vocal parts (Soprano, Alto, Tenor, and Bass) and the piano accompaniment. The vocal parts are marked with 'pp' (pianissimo) and the piano accompaniment is marked with 'pp' and 'Ped.' (pedal). The lyrics are in Latin: 'nam, . . . nam, . . . nam, . . . nam, . . .'. The bottom system shows the vocal parts and the piano accompaniment. The vocal parts are marked with 'p' (piano) and the piano accompaniment is marked with 'p'. The lyrics are: 'pi - e . . . Je - su, . . . Je - su, Do - - mi - ne, pi - e Je - su, . . . Do - - mi - ne, pi - e Je - su, Do - - mi - ne, do - na . . . do - na e - is . . . re - - qui - em, . . . do - na e - is . . . re - - qui - em, . . . do - na e - is . . . re - - qui - em, . . . e - is, e - is . . . re - - qui - em, . . .'. The score is written in G major and 4/4 time. The piano accompaniment features a prominent bass line with many beamed sixteenth notes.

do - na e - is re - qui - em . . .

do - na e - is re - qui - em . . .

do - na e - is re - qui - em . . .

do - na e - is re - qui - em . . .

poco rit. sem - pi - ter nam. *tempo.*

poco rit. sem - pi - ter nam. *tempo.*

poco rit. sem - pi - ter nam. *tempo.*

poco rit. sem - pi - ter nam. *tempo.*

ten. poco rit. sem - pi - ter nam. *tempo.*

Ped. * *Ped.* *

p men. . .

p men. . .

p men. . .

p men. . .

p men. . .

Ped. * *Ped.* *

Andante non troppo.

Andante non troppo.

p *cres* *cen* *do.*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

SOPRANO SOLO.

Ag - nus . .

f *dim.* *pp*

Ped. *

De - i, . . Ag - nus . . De - i, Qui

tol - lis, Qui tol - lis, Qui tol - lis . . pec - ca - ta

Ped. * *Ped.*

The musical score is written for piano and soprano solo. It begins with a tempo marking of 'Andante non troppo.' The piano part features a series of chords and arpeggiated figures, with dynamic markings of piano (p), crescendo (cres), and decrescendo (cen). The soprano part enters with the lyrics 'Ag - nus . .'. The piano accompaniment includes several pedal points marked with 'Ped.' and asterisks. The score continues with the lyrics 'De - i, . . Ag - nus . . De - i, Qui' and 'tol - lis, Qui tol - lis, Qui tol - lis . . pec - ca - ta'. The piano part includes dynamic markings of forte (f), decrescendo (dim.), and pianissimo (pp). The score concludes with a final pedal point marked 'Ped.' and an asterisk.

mun - di, do - na - e - is,

Ped. * *Ped.* *

do - na - re - qui-em, do - na -

e - is - re - qui - em.

pp

A CORO.
SOPRANI.

Ag - nus De - i, Qui tol - lis pec - ca - ta *cres.*

Ag - nus De - i, Qui tol - lis pec - ca - ta *cres.*

Ag - nus De - i, Qui tol - lis pec - ca - ta *cres.*

Ag - nus De - i, Qui tol - lis pec - ca - ta *cres.*

Ag - nus De - i, Qui tol - lis pec - ca - ta

p *cres.*

mun di, Ag nus De i, Qui

mun di, Ag nus De i, Qui

mun di, Ag nus De i, Qui

mun di, Ag nus De i, Qui

cres. tol lis pec ca ta mun di, Ag nus

cres. tol lis pec ca ta mun di, Ag nus

cres. tol lis pec ca ta mur di, Ag nus

cres. tol lis pec ca ta mun di, Ag nus

cres. De i, Qui tol lis pec ca ta mun di,

cres. De i, Qui tol lis pec ca ta mun di,

cres. De i, Qui tol lis pec ca ta mun di,

cres. De i, Qui tol lis pec ca ta mun di,

B SOPRANO SOLO.

do - na - e - is, do - na -

pp SOPRANI E ALTI.

do - na - e - is re - qui

do - na - e - is re - qui

do - na - e - is re - qui

B

re - qui - em, Ag - nus De - i,

em, Ag - nus De - i, Qui

em, Ag - nus De - i, Qui

em, Ag - nus De - i, Qui

do - na - e - is, do - na -

tol - lis pec - ca - ta mun - di,

tol - lis pec - ca - ta mun - di,

tol - lis pec - ca - ta mun - di,

8va

"Mors et Vita."—Novello, Ewer and Co.'s Octavo Edition.

SOPRANI.
Andante quasi Adagio.

ALTI. Lux æ - ter - na lu - ce - at e - is, Do - mi -

TENORI. Lux æ - ter - na lu - ce - at e - is, Do - mi -

BASSI. Lux æ - ter - na lu - ce - at e - is, Do - mi -

Lux æ - ter - na lu - ce - at e - is, Do - mi -

D *Andante quasi Adagio.*

- ne, . . cum sanc - tis Tu - is, . . in æ - ter - num; . .

- ne, . . cum sanc - tis Tu - is, . . in æ - ter - num; . .

- ne, . . cum sanc - tis Tu - is, . . in æ - ter - num; . .

- ne, . . cum sanc - tis Tu - is, . . in æ - ter - num; . .

qui - a pi - us es. E

qui - a pi - us es.

qui - a pi - us es.

qui - a pi - us es.

Re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne, pp

Re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne, pp

Re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne, pp

Re - qui-em æ - ter - nam, do - na e - is, Do - mi-ne, pp

pp sempre.

et lux per - pe - tu-a lu - ce-at e - is, cum sanc - tis

et lux per - pe - tu-a lu - ce-at e - is, cum sanc - tis

et lux per - pe - tu-a lu - ce-at e - is, cum sanc - tis

et lux per - pe - tu-a lu - ce-at e - is, cum sanc - tis

Tu is, in æ - ter - num, qui - a pi - us

Tu is, in æ - ter - num, qui - a pi - us

Tu is, in æ - ter - num, qui - a pi - us

Tu is, in æ - ter - num, qui - a pi - us

es.

es.

es.

es.

pp 3 3 3 3

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Attacca.

EPILOGUS.

This image shows a page of musical notation for a piano piece. It consists of six systems of staves. Each system has a treble and bass staff joined by a brace. The notation includes various musical symbols: notes, rests, and dynamic markings such as 'p' (piano) and 'Ped.' (pedal). There are also asterisks (*) and the word 'cres' (crescendo) appearing in the notation. The page is numbered '11' in the top right corner. The music is written in a style typical of 19th or 20th-century piano literature.

8va.....

The musical score consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Pedaling instructions are indicated by "Ped." and "* Ped." throughout the piece. The first system includes the marking "allargando." and "ff". The second system includes "Ped." and "* Ped.". The third system includes "Ped." and "* Ped.". The fourth system includes "8va....." and "Ped.". The fifth system includes "Ped." and "* Ped.". The sixth system includes "Ped." and "* Ped.". The score concludes with the text "FINIS PARTIS PRIMÆ." at the bottom right.

PARS SECUNDA.—JUDICIUM.

SOMNUS MORTUORUM.

No. 1.

PRELUDIO.

Adagio.

pp sempre sostenuto.

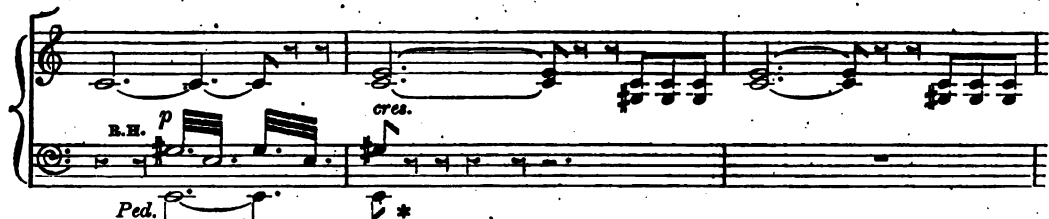
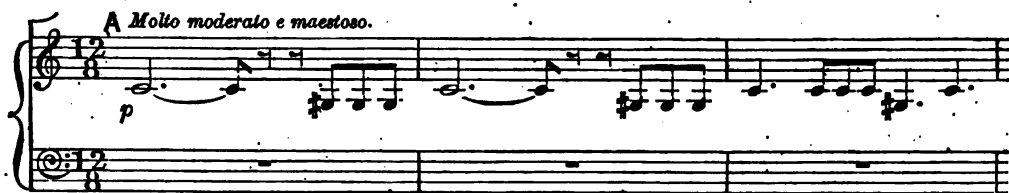
Adagio.

pp sempre.

Ped. *

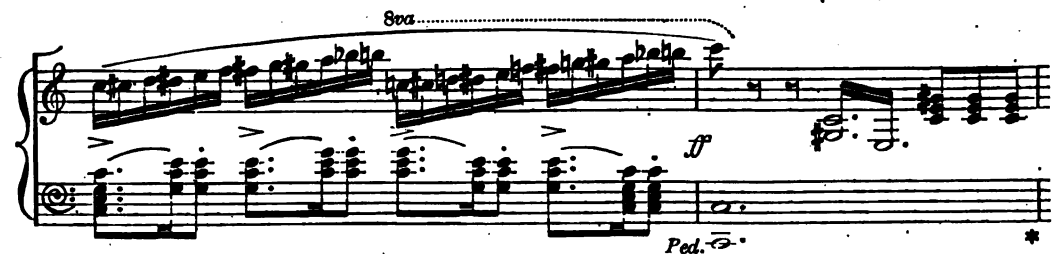
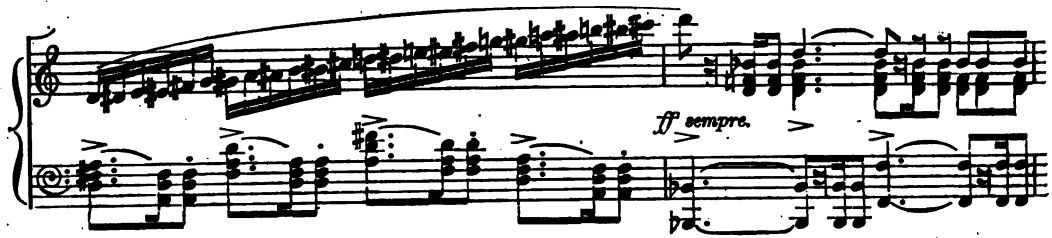


A Molto moderato e maestoso.



B





Ped. * Ped. * Ped. *

ff
Ped. * Ped. * Ped. * Ped.

ff
Ped. * Ped. * Ped. *

sempre ff
Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

L'istesso tempo.

pp

Ped. *

pp

cres.

f

A

Ped.

This musical score is for a piano piece titled 'Resurrectio Mortuorum', No. 8. It is written in C major, 2/4 time, and marked 'L'istesso tempo.' The piece consists of six systems of two staves each. The first system begins with a piano (*pp*) dynamic. The second system includes a pedaling instruction (*Ped.*) and a repeat sign (*). The third system continues the melodic and harmonic development. The fourth system features a crescendo (*cres.*) marking. The fifth system is marked with a forte (*f*) dynamic. The sixth system concludes with a section labeled 'A' and a final pedaling instruction (*Ped.*).

ff marcato.

Ped.

ff marcato.

Ped.

Ped.

Ped. * *Ped.* * *Ped.* *

C BARITONO SOLO.

Cum au - tem ve - ne - rit Fi - li - us Ho - mi - nis in . .

ma - jes - ta - te Su - a, . . et om - nes an - ge - li cum

E - o, . . tunc se - de - bit su - per se - dem . .

ma - jes - ta - tis Su . . a.

p sempre.

Ped.

No. 4.

JUDEX.

Andante maestoso.

f *dim.* *p* *Ped.* *

f *dim.* *p* *f* *Ped.* *

dim. *p* *p* *Ped.* *

p *A* *p* *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped. simil.* *

The musical score consists of six systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The first system features a piano (*p*) dynamic and a decrescendo (*dim.*) marking. The second system features a piano (*p*) dynamic. The third system features a piano (*p*) dynamic. The fourth system features a crescendo (*cres.*) and a forte (*f*) dynamic, with the lyrics "cen - do." written below the staff. The fifth system features a piano (*p*) dynamic. The sixth system features a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and articulation marks.

B CORO. SOPRANI.

ALTI. Se - den - ti in Thro - no, et
 TENORI. Se - den - ti in Thro - no, et
 BASSI. Se - den - ti in Thro - no, et
 Se - den - ti in Thro - no, et

B

Ag - no, be - ne -
 Ag - no, be - ne -
 Ag - no, be - ne -
 Ag - no, be - ne -

dic - ti-o, et ho - nor, et glo - ri-a, . .
 dic - ti-o, et ho - nor, et glo - ri-a, . .
 dic - ti-o, et ho - nor, et glo - ri-a, . .
 dic - ti-o, et ho - nor, et glo - ri-a, . .

be - - - ne - dic - ti - o, et .. ho - - nor, et

be - - - ne - dic - ti - o, et ho - - nor, et

be - - - ne - dic - ti - o, et ho - - nor, et

bé - - - ne - dic - ti - o, et ho - - nor, et

glo - ri - a, et .. ho - - nor, et glo - ri - a,

glo - ri - a, et ho - - nor, et glo - ri - a,

glo - ri - a, et ho - - nor, et glo - ri - a,

glo - ri - a, et ho - - nor, et glo - ri - a,

et po - tes - - tas, in sae - cu - la sae - cu -

et po - tes - - tas, in sae - cu - la sae - cu -

et po - tes - - tas, in sae - cu - la sae - cu -

et po - tes - - tas, in sae - cu - la sae - cu -

Solo

lo - - rum, po - tes - tas, in sæ - cu-la, in

lo - - rum, po - tes - tas, in sæ - cu-la, in

lo - - rum, po - tes - tas, in sæ - cu-la, in

lo - - rum, po - tes - tas, in sæ - cu-la, in

Sva.

sæ - cu-la sæ - cu - lo - - rum.

sæ - cu-la sæ - cu - lo - - rum.

sæ - cu-la sæ - cu - lo - - rum.

sæ - cu-la sæ - cu - lo - - rum.

dim.

dim.

dim.

dim.

p

Ped.

Sva.

f

dim.

p

Ped.

** Ped. **

Ped.

No. 5.

JUDICIUM ELECTORUM.

Molto moderato.
BARITONE SOLO.

Et con - gre - ga - bun - tur an - te E - um om - nes gen - tes;

Molto moderato.

f

et se - pa - ra - bit e - os ab in - vi - cem, si - cut pas - tor..

se - gre - gat o - ves ab hæ - dis: et sta - tu - et

dim.

o - ves qui - dem a dex - tris, hæ - dos au - tem a si -

nis - tris. Tunc di - cet Rex his qui a

p

dex-tris E-jus sunt: ...

- ni - te, be-ne-dic - ti Pa-tris Me - i, pos - si -

de - te pa - ra - tum vo - bis reg - num,

pos - si - de - te pa - ra - tum vo - bis

reg - num a con - sti - tu - ti - o - ne

mun - di, a con - sti - tu - ti - o - ne

B. SOPRANO SOLO.

mun - di. Be - a - ti qui la - vant, qui

Ped. * *Ped.* * *Ped.* *

la - vant sto - las su - as, qui la - vant sto - las su - as in

Ped. * *Ped.* * *Ped.* *

San - gui-ne Ag - ni, be - a - ti qui la - vant, qui

la - vant sto - las su - as, qui la - vant sto - las su - as in

San - gui - ne Ag - ni.

CORO. SOPRANI.

Be - a - ti qui la - vant, qui

ALTI.

Be - a - ti qui la - vant, qui

la - vant sto - las su - as, qui la - vant sto - las su - as in

la - vant sto - las su - as, qui la - vant sto - las su - as in

San - gui - ne Ag - ni, . . . be - a - ti, be - a

San - gui - ne Ag - ni, . . . be - a - ti, be - a

ti, . . . be - a - ti qui la - vant, qui la - vant sto - las

ti, . . . be - a - ti qui la - vant, qui la - vant sto - las

C

C

p

su - as, qui la - vant sto - las su - as in San - gui - ne Ag -

su - as, qui la - vant sto - las su - as in San - gui - ne Ag -

SOPRANO SOLO.

Be - a - - - ti qui la -

- ni, be - a - ti qui la - vant, qui la - vant sto - las

- ni, be - a - ti qui la - vant, qui la - vant sto - las

Ped. *

- vant, qui la - vant sto - las su - as in San - gui - ne Ag -

su - as, qui la - vant sto - las su - as in San - gui - ne Ag -

su - as, qui la - vant sto - las su - as in San - gui - ne Ag -

ni, . . . be - a - ti qui la - vant, qui la - vant sto - las

ni, . . . be - a - ti qui la - vant, qui la - vant sto - las

ni, . . . be - a - ti qui la - vant, qui la - vant sto - las

p

su - as in San - gui-ne, in San - gui-ne, in San - gui-ne Ag - .

su - as in San - gui-ne, in San - gui-ne, in San - gui-ne Ag - .

su - as in San - gui-ne, in San - gui-ne, in San - gui-ne Ag - .

dim.

ni.

ni.

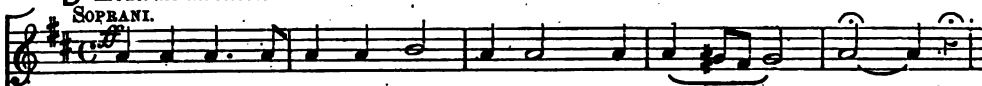
ni.

p *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

D Moderato maestoso.

SOPRANI.



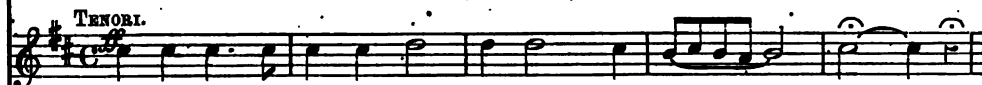
In me-mo - ri - à æ - ter - nà e - rit jus - tus; . .

ALTI.



In me-mo - ri - à æ - ter . . nà e - rit jus - tus; . .

TENORI.

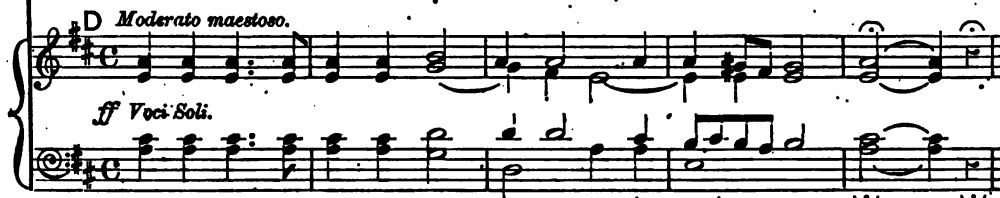


In me-mo - ri - à æ - ter - nà e - rit jus - tus; . .

BASSI.



In me-mo - ri - à æ - ter - nà e - rit jus - tus; . .

*D Moderato maestoso.**ff* *Voci Soli.*

ab au - di - ti - o - ne ma - là non . . ti - me - bit. . .

ab au - di - ti - o - ne ma - là non ti - me - bit. . .

ab au - di - ti - o - ne ma - là non . . ti - me - bit. . .

ab au - di - ti - o - ne ma - là non ti - me - bit. . .

JUDICIUM REJECTANEORUM.

No. 6.

Moderato maestoso.
E BARITONÓ SOLO.

Tunc di - cet his qui a si - nis - tris E - jus sunt: . .

Moderato maestoso.

p

Largo.
CORO. TENORI.

Dis - ce - di - te a Me, ma - le - dic - ti, in ig - nem æ -

BASSI.

Dis - ce - di - te a Me, ma - le - dic - ti, in ig - nem æ -

Largo.

ff

ter - num,

ter - num,

A

A

3

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

dim.

ff

dis - ce - di - te a Me, ma - le - dic - ti, in

dis - ce - di - te a Me, ma - le - dic - ti, in

ff

Ped. *

ig - nem æ - ter - num,

ig - nem æ - ter - num,

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

B

qui pa - ra - tus est Di -

qui pa - ra - tus est Di -

*Ped. * Ped. * Ped. **

- a - bo - lo et an - ge - lis e - jus.

- a - bo - lo et an - ge - lis e - jus.

*Ped. * Ped. **

Ped. * Ped. * Ped. * Ped. * Ped. *

C

Nes - ci - o vos, un - de si - tis.

Nes - ci - o vos, un - de si - tis.

C

Ped. *

3

Ped. * Ped. *

D BARITONO SOLO.

Et di - cent in - tra se :

p *cres.* *molto.* *ff*

Ped. *

CORO.
SOPRANI.

147

ALTI.

TENORI.

BASSI.

f
Ped. *

f
Ped. *

f
Ped. *

f
Ped. *

"Mors et Vita."—Novello, Ewer and Co.'s Octavo Edition.

Er - go er - ra - vi - mus a vi - a ve - ri - ta -

Er - go er - ra - vi - mus a vi - a ve - ri - ta -

Er - go er - ra - vi - mus a vi - a ve - ri - ta -

Er - go er - ra - vi - mus a vi - a ve - ri - ta -

f *p*

tis.

tis.

tis.

tis.

p *E*

tis.

p *Ped.*

PARS TERTIA.—VITA.

VISIO SANCTI JOANNIS.

No. 1.

"COELUM NOVUM : NOVA TERRA."—*Apocalypsis*, Cap xxi.

The musical score is written for piano in G major, 4/4 time, and is marked *Adagio*. It consists of five systems of two staves each. The first system begins with a treble staff containing a whole note chord and a bass staff with a half note chord, both marked *p legato*. The second system features a treble staff with a melodic line of eighth notes and a bass staff with a supporting line of eighth notes, both marked *p*. The third system continues the melodic line in the treble and has a bass staff with a half note chord, marked *p*. The fourth system features a treble staff with a melodic line of eighth notes and a bass staff with a supporting line of eighth notes, both marked *p*. The fifth system continues the melodic line in the treble and has a bass staff with a half note chord, marked *p*. Pedal points are indicated by asterisks and the word *Ped.* at the beginning of the second, third, and fourth systems. The score is published by Novello, Ewer and Co.

Ped. * *Ped.*

p *

B **BARITONO SOLO.**
Et vi-di Cœ-lum
Ped. *

no - vum, et Ter - ram no - vam, . .
p

.. pri - mum e - nim Cœ - lum et pri - ma Ter - ra . . a - bi -
p

e - runt. . . Et

Ma - re jam . . non est. . .

No. 2.

JERUSALEM CÆLESTIS.

Andante.

First system of musical notation for piano, measures 1-4. The key signature is three sharps (F#, C#, G#). The music features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *cres.* (crescendo) and *dim.* (diminuendo). A piano (*p*) dynamic is marked at the end of the system.

Second system of musical notation for piano, measures 5-8. The melody continues with various chordal textures and arpeggiated figures. The piano (*p*) dynamic is maintained.

Third system of musical notation for piano, measures 9-12. The right hand features more complex chordal structures and moving lines. The piano (*p*) dynamic is maintained.

Fourth system of musical notation for piano, measures 13-16. This system includes a *Ped.* (pedal) marking and a *p* dynamic. A long melodic line in the right hand is tied across the system. An asterisk (*) is placed below the right hand staff at the end of the system.

Fifth system of musical notation, including a Baritone Solo and piano accompaniment. The system is divided into two parts. The top part is a Baritone Solo, marked with a large 'B' and the text 'BARITONO SOLO. a tempo.' The bottom part is the piano accompaniment, which begins with a *Ped.* marking and a *p* dynamic. The tempo changes to *rit molto.* (ritardando molto) and then back to *a tempo.* The word 'Et' appears above the piano staff. The system concludes with a *Ped.* marking and an asterisk (*) below the right hand staff.

e - go . . Jo - an - nes . . vi - - - di

sanc - tam ci - vi - ta - tem, . . Je - ru - sa - lem

no - - - van, . . de . . scen - -

- den - tem de coe - lo a De - o, pa -

- ra - - tam si - - cut spon - sam, . .

Ped. * *Ped.* * *Ped.* *

p *p* *p*

cres.

si - - - cut spon - sam or - na - - - tam

cres.

p

vi - - - ro su - - - o,

p

Ped. *

dim.

or - na - - tam vi - ro

p *rit. molto.*

Ped. *

su - - o.

p a tempo.

Ped. * *Ped.* *

Ped. *

* *Ped.* *

No. 8.

Coro.—“SANCTUS.”

*L'istesso tempo.
La melodia ben marcato.*

The piano accompaniment consists of two staves. The right hand plays a melody in treble clef with a key signature of two sharps (F# and C#) and a 9/8 time signature. The left hand plays a rhythmic accompaniment in bass clef, primarily using chords and eighth notes. Dynamics include *pp* (pianissimo) and *Ped.* (pedal). The tempo is marked *L'istesso tempo* and the melody is *ben marcato*. The first system includes the instruction *sempre pp* (always pianissimo).

This section includes vocal parts and piano accompaniment. The vocal parts are for Soprano (Soprani), Alto (Alti), Tenor (Tenori), and Bass (Bassi). The piano accompaniment continues in the same style as the previous section. The lyrics "Sanc tus, sanc" are written below the vocal staves. The tempo is marked *C* (Crescendo) and the dynamics include *p* (piano) and *tr* (trill).

pp

tus, . . . sanc - tus Do - mi-nus .

tr

De - us om - ni - po-tens, . . .

D

Ser ALTI.

Sanc - - -

tr

tus, . . . sanc - tus, . . .

tr

sanc - tus Do - mi-nus De - us om -

tr

Sanc - - tus Do - - mi-nus

ni - po-tens, . . .

De - us om - ni - po-tens, . . .

ALTI. TUTTI.

Sanc - - -

- tus, . . .

TENORI. TUTTI. *p*

Sanc - - - tus, . . .

sanc - tus Do - mi - nus De - us om -

sanc - tus Do - mi - nus De - us om -

sanc - tus Do - mi - nus De - us om -

sanc - tus Do - mi - nus De - us om -

Ped. * *Ped.* * *Ped.* *

ni - po - tens, Qui e - rat, . .

ni - po - tens, Qui e - rat, . .

ni - po - tens, Qui e - rat, . .

ni - po - tens, Qui e - rat, . .

Ped. * *Ped.* * *Ped.* *

et Qui est, et Qui ven - tu - rus est, . .

et Qui est, et Qui ven - tu - rus est, . .

et Qui est, et Qui ven - tu - rus est, . .

et Qui est, et Qui ven - tu - rus est, . .

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

et Qui ven - tu - rus est,

et Qui ven - tu - rus est,

et Qui ven - tu - rus est,

et Qui ven - tu - rus est,

Ped. * *Ped.* * *Ped.*

et Qui ven - tu - rus est. . . .

et Qui ven - tu - rus est. . . .

et Qui ven - tu - rus est. . . .

et Qui ven - tu - rus est. . . .

Sra *ff* *fz*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Andante.
BARRITONO SOLO.

Et au - di - vi vo - cem mag - nam

Andante.

p

Ped. 3

*

de Thro - no, . . .

p

Ped. 3

*

di - cen - tem: . .

p

Ped. 3

*

CORO. SOPRANI.

Ec - ce, ta - ber - na - cu-lum De - i

ALTI.

Ec - ce, ta - ber - na - cu-lum De - i

TENORI.

Ec - ce, ta - ber - na - cu-lum De - i

BASSI.

Ec - ce, ta - ber - na - cu-lum De - i

p armonico.

Ped.

* *Ped.*

* *Ped.*

*

cum ho - mi - ni - bus, et ha - bi

cum ho - mi - ni - bus, et ha - bi

cum ho - mi - ni - bus, et ha - bi

cum ho - mi - ni - bus, et ha - bi

Ped. * *Ped.* * *Ped.* * *Ped.* *

ta - bit cum e - is, et ha - bi

ta - bit cum e - is, et ha - bi

ta - bit cum e - is, et ha - bi

ta - bit cum e - is, et ha - bi

Ped. simili.

ta - bit, et ha - bi - ta - bit,

ta - bit, et ha - bi - ta - bit,

ta - bit, et ha - bi - ta - bit,

ta - bit, et ha - bi - ta - bit,

Ped

et ha-bi-ta-bit cum e

et ha-bi-ta-bit cum e

et ha-bi-ta-bit cum e

et ha-bi-ta-bit cum e

B

is, et ip-si po-pu-lus

is, et ip-si po-pu-lus

is, et ip-si po-pu-lus

is, et ip-si po-pu-lus

B

E-jus e-runt, et Ip-se De-us cum e

E-jus e-runt, et Ip-se De-us cum e

E-jus e-runt, et Ip-se De-us cum e

E-jus e-runt, et Ip-se De-us cum e

is e - rit e - o - rum De - us, Ip - se
 is e - rit e - o - rum De - us, Ip - se
 is e - rit e - o - rum De - us, Ip - se
 is e - rit e - o - rum De - us, Ip - se

De - us cum e - is e - rit e - o - rum De -
 De - us cum e - is e - rit e - o - rum De -
 De - us cum e - is e - rit e - o - rum De -
 De - us cum e - is e - rit e - o - rum De -

us, et Ip - se De - us
 us, et Ip - se De - us
 us, et Ip - se De - us
 us, et Ip - se De - us

cres.
 cum e - is e - rit e - o - rum
cres.
 cum e - is e - rit e - o - rum
cres.
 cum e - is e - rit e - o - rum
cres.
 cum e - is e - rit e - o - rum
cres.
 De - us, e - o - rum De - us.
f
 De - us, e - o - rum De - us.
f
 De - us, e - o - rum De - us.
f
 De - us, e - o - rum De - us.
f
 Ec - ce, ta - ber - na - cu - lum
p
 Ec - ce, ta - ber - na - cu - lum
p
 Ec - ce, ta - ber - na - cu - lum
p
 Ec - ce, ta - ber - na - cu - lum
dim. *p*

is e - rit e - o - rum De - us, Ip - se

is e - rit e - o - rum De - us, Ip - se

is e - rit e - o - rum De - us, Ip - se

is e - rit e - o - rum De - us, Ip - se

De - us cum e - is e - rit e - o - rum De -

De - us cum e - is e - rit e - o - rum De -

De - us cum e - is e - rit e - o - rum De -

De - us cum e - is e - rit e - o - rum De -

us, et Ip - se De - us

us, et Ip - se De - us

us, et Ip - se De - us

us, et Ip - se De - us

cres.
cum e - is e - rit e - o - rum

cres.
cum e - is e - rit e - o - rum

cres.
cum e - is e - rit e - o - rum

cres.
cum e - is e - rit e - o - rum

cres.
cen - do.

f
De - us, e - o - rum De - us.

f
De - us, e - o - rum De - us.

f
De - us, e - o - rum De - us.

f
De - us, e - o - rum De - us.

f
cen - do.

C
Ec - ce, ta - ber - na - cu - lum

p
Ec - ce, ta - ber - na - cu - lum

p
Ec - ce, ta - ber - na - cu - lum

p
Ec - ce, ta - ber - na - cu - lum

C
Ec - ce, ta - ber - na - cu - lum

dim. *p*

De - i - cum ho - mi - ni-bus,

et ha - bi - ta - bit cum e - is,

et ha - bi - ta - bit, et ha - bi

ta - bit, et ha - bi - ta - bit cum

ta - bit, et ha - bi - ta - bit cum

ta - bit, et ha - bi - ta - bit cum

ta - bit, et ha - bi - ta - bit cum

Ped. * *Ped.* *

is.

is.

is.

is.

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* *

E Molto moderato,

Molto moderato.

p Legato. *cres* *cen* *db.*

SOPRANO SOLO.

p

Et ab - ster - get De - us om - nem . . la - cry - mam,

poco cres. *dim.* *p*

om - nem, . . om - nem . . la - cry - mam, om - nem la - cry -

poco cres. *dim.* *p*

pp **F**

- mam ab o - cu - lis e - o - rum,

pp

Alto Solo.
pp Ab - ster - get De - us om - nem la - cry - mam ab o - cu - lis e -

Tenore Solo.
pp Ab - ster - get De - us om - nem la - cry - mam ab o - cu - lis e -

Basso Solo.
pp Ab - ster - get De - us om - nem la - cry - mam ab o - cu - lis e -

pp

ab - ster - get De - us om - nem la - cry - mam,

o - rum, ab - ster - get De - us om - nem la - cry - mam,

o - rum, ab - ster - get De - us om - nem la - cry - mam,

o - rum, ab - ster - get De - us om - nem la - cry - mam,

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . . ab -

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . . ab -

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . . ab -

om - nem la - cry - mam ab o - cu - lis e - o - rum, . . . ab -

p *pp*

ster get De us om nem la cry mam ab

ster get De us om nem la cry mam ab

ster get De us om nem la cry mam ab

ster get De us om nem la cry mam ab

o cu lis e o rum, om nem la cry mam ab o cu lis e o

o cu lis e o rum, om nem la cry mam ab o cu lis e o

o cu lis e o rum, om nem la cry mam ab o cu lis e o

o cu lis e o rum, om nem la cry mam ab o cu lis e o

rum. tempo.

rum. tempo.

rum. tempo.

rum. tempo.

rum. tempo.

rum. tempo.

rum. tempo.

Piano introduction in G major, 2/4 time. The music features a flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include *pp* (pianissimo).

BASSO SOLO.

p Et mors . . .

Basso solo section. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The lyrics are "Et mors".

TENORE SOLO.

p Et mors . . .

ul - tra non e - rit,

Tenore solo section. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The lyrics are "Et mors" and "ul - tra non e - rit,".

ALTO SOLO.

p Et mors . . .

ul - tra non e - rit,

Alto solo section. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The lyrics are "Et mors" and "ul - tra non e - rit,".

SOPRANO SOLO.

SOPRANO SOLO.

Et mors . .

ul - tra non e - rit,

ul - tra non e - rit,

I

ne - que luc - tus

ne - que luc - tus

I

cres cen do molto.

cres cen ne - que do - lor e - rit ul - tra ;

ne - que cla - mor, ne - que do - lor e - rit ul - tra ;

ne - que cla - mor, ne - que do - lor e - rit ul - tra ;

ne - que cla - mor, ne - que do - lor e - rit, ul - tra ;

8va . . .

cres cen do molto.

qui a... pri - ma, qui a... pri - ma

qui a... pri - ma, qui a... pri - ma

qui a... pri - ma, qui a... pri - ma

qui a... pri - ma, qui a... pri - ma

8va.....

a - bi - e - runt...

a - bi - e - runt...

a - bi - e - runt...

a - bi - e - runt...

a - bi - e - runt...

a - bi - e - runt...

a - bi - e - runt...

a - bi - e - runt...

Ped.

ECCE OMNIA NOVATA.

L Andante. BARITONO SOLO.

Et dix - it . . Qui se - de - bat in Thro - no :

f Ped. *

Et dix - it

CORO.
SOPRANI.
Ec - ce, no - va fa - ci - o om - ni - a . .

ALTI.
Ec - ce, no - va fa - ci - o om - ni - a . .

TENORI.
Ec - ce, no - va fa - ci - o om - ni - a . .

BASSI.
Ec - ce, no - va fa - ci - o om - ni - a . .

p

mi - hi: Scri - be, qui - a hæc ver - ba fi - de - lis - si - ma sunt et

f

ve - ra. Et dix - it mi - hi: M

f *dim.* *p*

Fac - tum est. . .

ff

Fac - tum est. . .

ff

Fac - tum est. . .

ff

Fac - tum est. . .

ff

dim.

N Molto moderato.

E - - - go sum Al - - - pha

E - - - go sum Al - - - pha

E - - - go sum Al - - - pha

E - - - go sum Al - - - pha

N Molto moderato.

et O - - me - ga, i

et O - - me - ga, i

et O - - me - ga, i

et O - - me - ga, i

- ni - - ti - um et fi -

- ni - - ti - um et fi -

- ni - - ti - um et fi -

- ni - - ti - um et fi -

nis. E - go . . si - ti - en - ti da - bo de

fon - te a - quæ vi - tæ gra - tis.

Qui vi - ce - rit . . pos - si - de - bit hæc;

O

et e - ro il - li

et e - ro il - li

et e - ro il - li

et e - ro il - li

p *legato.*

cres *cen*

De - us, et e - rit il - le

De - us, et e - rit il - le

De - us, et e - rit il - le

De - us, et e - rit il - le

cres *cen*

do *molto.*

do

Mi - hi fi - li - us, e - ro il - li

do

Mi - hi fi - li - us, e - ro il - li

do

Mi - hi fi - li - us, e - ro il - li

do

Mi - hi fi - li - us, e - ro il - li

molto.

De - us, et e - rit il - le

De - us, et e - rit il - le

De - us, et e - rit il - le

De - us, et e - rit il - le

dim. Mi - hi fi - li - us.

dim. Mi - hi fi - li - us.

dim. Mi - hi fi - li - us.

dim. Mi - hi fi - li - us.

dim. Mi - hi fi - li - us.

R PICCOLO CORO.

p Ec - ce, ta - ber - na - cu - lum De - i cum ho - mi - ni - bus,

p Ec - ce, ta - ber - na - cu - lum De - i cum ho - mi - ni - bus,

p Ec - ce, ta - ber - na - cu - lum De - i cum ho - mi - ni - bus,

p Ec - ce, ta - ber - na - cu - lum De - i cum ho - mi - ni - bus,

R

pp

p

Ped.

Ped.

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit cum e-is, et ha-bi-ta-bit,

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

et ha-bi-ta-bit, et ha-bi-ta-bit cum e

is, Ec-ce, ta-ber-na-cu-lum De-i, ta-ber-na-cu-lum

is, Ec-ce, ta-ber-na-cu-lum De-i, ta-ber-na-cu-lum

is, Ec-ce, ta-ber-na-cu-lum De-i, ta-ber-na-cu-lum

is, Ec-ce, ta-ber-na-cu-lum De-i, ta-ber-na-cu-lum

ta - ber - na - cu - lum De - i cum ho - mi - ni - bus, . .

De - i cum ho - mi - ni - bus, . .

ta - ber - na - cu - lum De - i cum ho - mi - ni - bus, . .

De - i cum ho - mi - ni - bus, . .

et ha - bi - ta - bit cum e - is, . .

et ha - bi - ta - bit cum e - is, . .

et ha - bi - ta - bit cum e - is, . .

et ha - bi - ta - bit cum e - is, . .

et ha - bi - ta - bit, . . et ha - bi

et ha - bi - ta - bit, . . et ha - bi

et ha - bi - ta - bit, . . et ha - bi

et ha - bi - ta - bit, . . et ha - bi

8va.

ta - bit cum e - is, et ha - bi -

ta - bit cum e - is, et ha - bi -

ta - bit cum e - is, et ha - bi -

ta - bit cum e - is, et ha - bi -

8va

ta - bit cum e - is, et ip - si

ta - bit cum e - is, et ip - si

ta - bit cum e - is, et ip - si

ta - bit cum e - is, et ip - si

8va

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

po - pu - lus E - jus e - runt, et ip - si po - pu - lus

E - jus e - runt, . . . et Ip - se De - us . . .

E - jus e - runt, . . . et Ip - se De - us . . .

E - jus e - runt, . . . et Ip - se De - us . . .

E - jus e - runt, . . . et Ip - se De - us . . .

p *Ped.* * *Ped.* * *Ped.* *

cum e - is e - rit, . . . e - o - rum De -

cum e - is e - rit, . . . e - o - rum De -

cum e - is e - rit, . . . e - o - rum De -

cum e - is e - rit, . . . e - o - rum De -

pp *Ped.* *

us.

us.

us.

us.

pp *Ped.* * *Ped.* * *Ped.* *

HOSANNA IN EXCELSIS.

Coro.

V. Allegro maestoso.

Ho - san - na in ex - cel - sis De - o, Ho - san -

V. Allegro maestoso.

ff

con 8vi.

san - na in ex - cel - sis De - o, Ho -

na, Ho - san - na in ex - cel - sis De - o,

ff

san - na in ex - cel - sis De - o, Ho -

san - na, Ho - san - na, Ho - san -

Ho - san - na, Ho - san

ff

san - na in ex - cel - sis De - o, Ho - san - na
 Ho - san - na in ex - cel - sis De - o,
 na, Ho - san - na in ex - cel - sis De - o, Ho - san - na
 na in ex - cel - sis De - o, Ho - san

sempre ff

in ex - cel - sis, Ho - san - na in ex - cel - sis,
 Ho - san - na in ex - cel - sis, Ho - san
 in ex - cel - sis, in ex - cel - sis, Ho -
 na in ex - cel - sis De - o,

Ho - san - na in ex - cel - sis,
 na, Ho - san na, Ho - san
 san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho -
 Ho - san - na in ex - cel - sis,

ff

Ho - san - na, Ho -

- na, Ho - san - na, Ho -

san - na, Ho -

Ho - san - na, Ho -

X

san - na in ex - cel - sis,

san - na in ex - cel - sis,

san - na in ex - cel - sis,

san - na in ex - cel - sis, Ho - san - na

sempre.

ff

Ho - san - na

san - na in ex - cel - sis De - o, Ho -

in ex - cel - sis De - o, Ho -

na, . . . Ho - san - na, . . . Ho - san
 san na, . . . Ho - san na, . . . Ho -
 san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho -
 san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho -

na, Ho - san na in ex
 san na, Ho - san na in ex
 san na, Ho - san
 san na, Ho - san
 Ho - san
 Ho - san

cel sis, Ho - san na in ex

cel sis, Ho - san na in ex

na in ex cel sis, Ho - san na

na in ex cel sis, Ho - san na